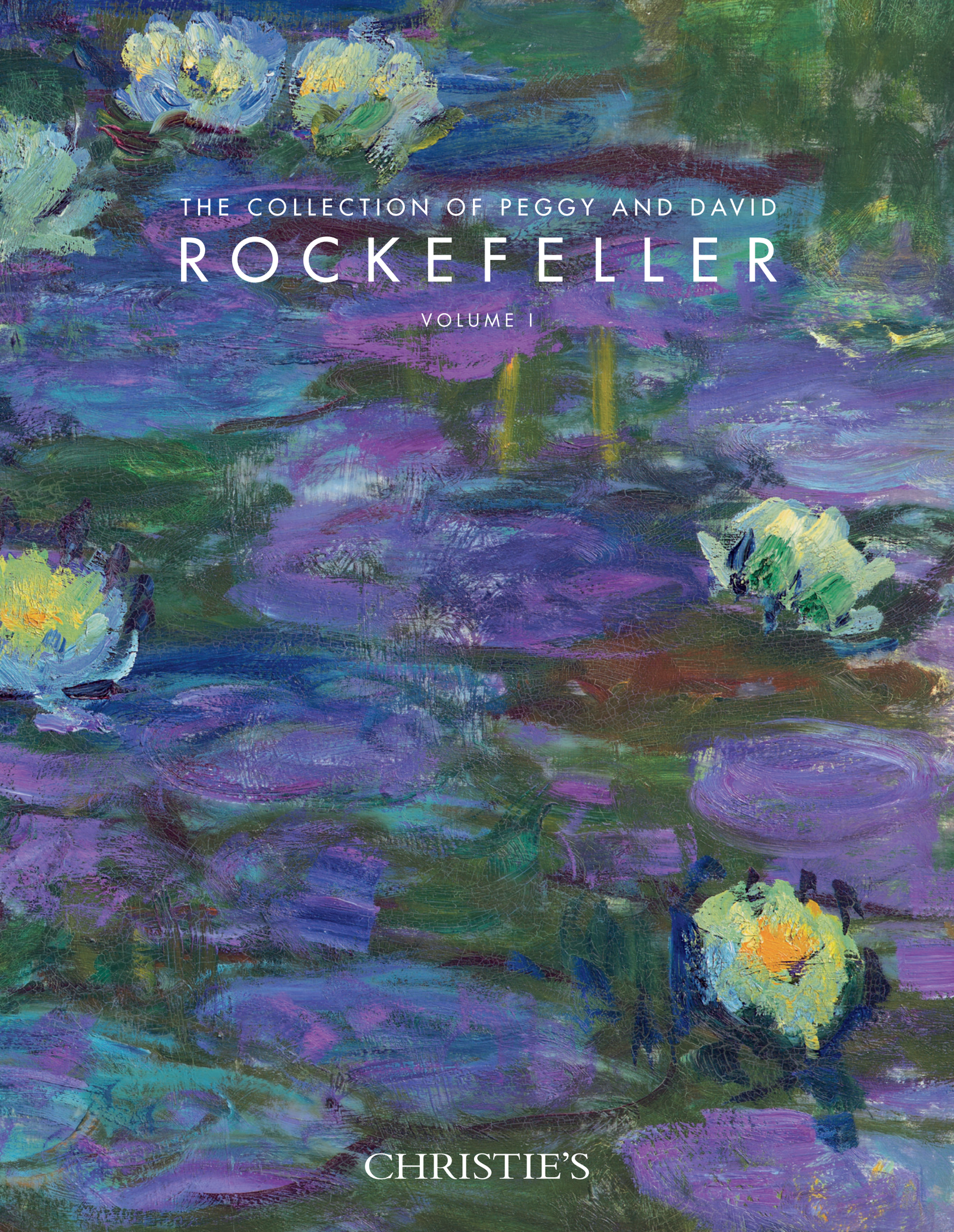
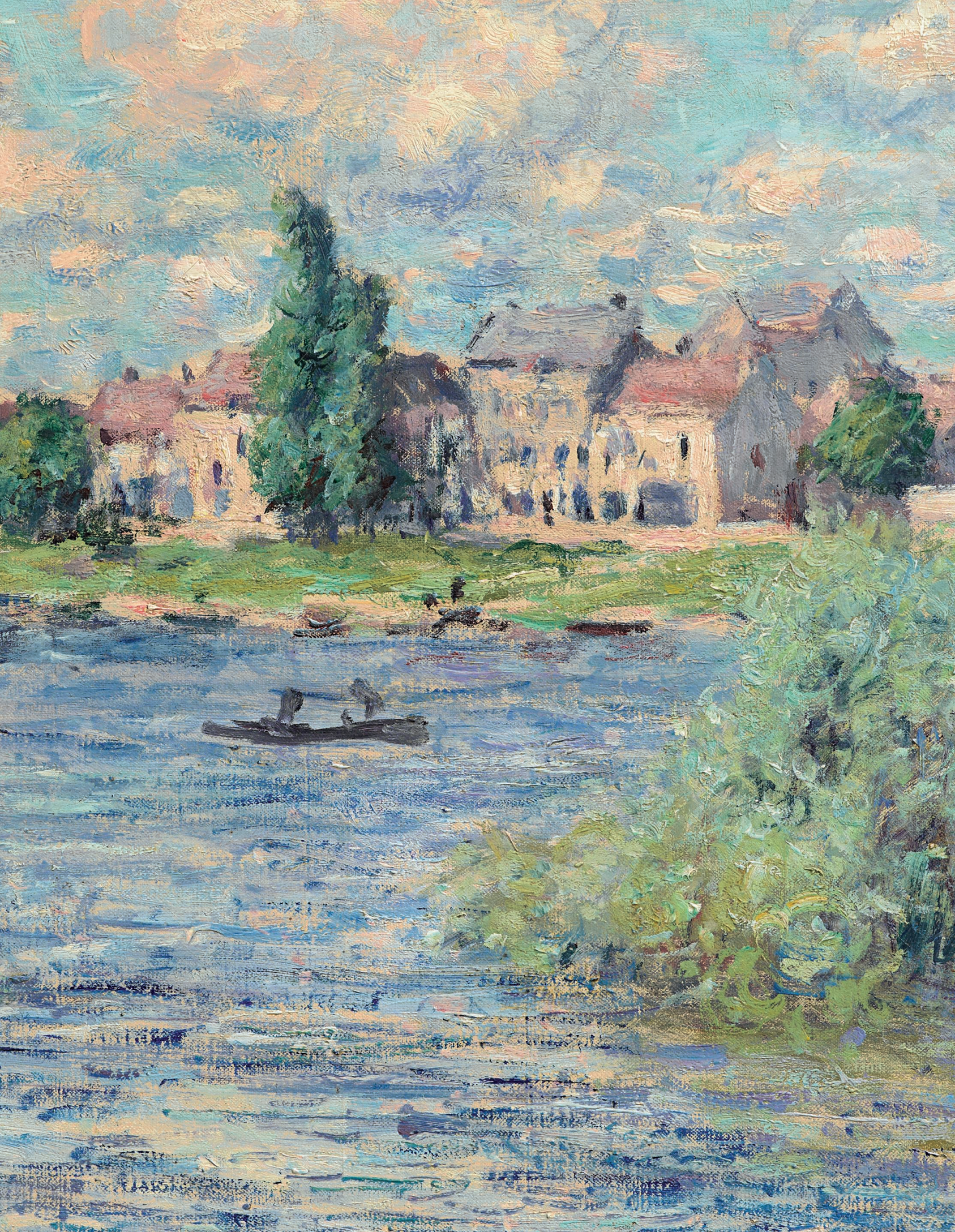


THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

VOLUME I

CHRISTIE'S



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THE COLLECTION OF PEGGY AND DAVID

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CHRISTIE'S

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

VOLUME I

19TH & 20TH CENTURY ART
EVENING SALE

TUESDAY 8 MAY 2018

AUCTION

Tuesday 8 May 2018
at 7.00 pm (lots 1–44)
20 Rockefeller Plaza, New York, NY 10020

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Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
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This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.
[60]

CHRISTIE'S

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

THE COMPLETE SESSIONS CALENDAR

VOLUME I
19TH & 20TH CENTURY ART, **EVENING SALE**
Tuesday 8 May 2018

VOLUME II
ENGLISH AND EUROPEAN FURNITURE,
CERAMICS AND DECORATIONS, **PART I**
Wednesday 9 May 2018

VOLUME III
ART OF THE AMERICAS, **EVENING SALE**
Wednesday 9 May 2018

VOLUME IV
FINE ART, **DAY SALE**
Thursday 10 May 2018

VOLUME V
ENGLISH AND EUROPEAN FURNITURE,
CERAMICS AND DECORATIONS, **PART II**
Thursday 10 May 2018

VOLUME VI
TRAVEL AND AMERICANA
Thursday 10 May 2018

ONLINE SALE
THE COLLECTION OF
PEGGY AND DAVID ROCKEFELLER
Opens Thursday 1 May 2018

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Lot 15, © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

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"Father, drawing on Grandfather's earlier actions, established a powerful example for all members of the Rockefeller family, including me. In addition to donating most of his personal fortune to charity, he also demonstrated that philanthropy—the 'third sector'—could play a seminal role in helping society find solutions to its most pervasive and persistent problems and serve as a valuable bridge between the private and public sectors. In my opinion, that is his most important legacy. I have tried to emulate Father by contributing to a variety of not-for-profit organizations throughout my life."

—DAVID ROCKEFELLER

John D. Rockefeller, Jr. (standing), with his father John D. Rockefeller, wife Abby Greene Aldrich, and children Abby, John D. Rockefeller III, Nelson, Laurance, Winthrop and David (in his mother's arms). Photograph by H. T. Koshiba, courtesy of the Rockefeller Archive Center.

"Beauty, to me, whether found in nature or in man-made objects, is ennobling and enriches the soul."

—DAVID ROCKEFELLER

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

COLLECTING SEEMS TO BE an instinct which is stronger in some human beings than in others. In my own case, it started at a rather early age. I suspect it was hereditary to some extent, since my mother, Abby Aldrich Rockefeller, was a lifelong collector, as were many members of the Aldrich family from which she came. My father also was a collector to a large and important degree, though his interests tended to be somewhat narrower in scope and considerably more traditional than those of my mother.

My wife, the former Peggy McGrath, claims that she is not a collector. In a strict sense this is true, since she is not interested in assembling many objects in a given category for the sake of completeness—to some, a definition of serious collecting. I am more ready to see myself as a collector, though my own definition of collecting would stress vitality and excellence more highly than completeness. In any case, we both love beautiful things and enjoy buying them if we feel that they would fit into our homes and add to their livability and charm. In addition, we care very much that what we buy is of outstanding quality. We always have enjoyed shopping together, and in acquiring significant objects we make a point of selecting things we both like.

Collecting differs from mere acquisition in that it is an intensely personal experience, and Peggy and the other members of our family have been deeply involved in the process over the years. We have always been fascinated by the cultural history of works of art and by the circumstances under which they were created, and Peggy and I have learned widely from relatives, friends, art historians, dealers, and artists themselves, as well as from our travels and from what reading we have had time to do.

The love of beauty has, of course, been the primary motivation behind our collecting. which remains to me a kind of mystery, a concept somehow beyond the intellect. For example, one may feel that an object is beautiful whether or not [one] is aware of its place in history, its possible uniqueness, or its significance on a broader scale. It is here that intuition comes into play, and we have relied heavily on our feelings in determining whether or not to acquire an object. While knowledge and intuition always have gone hand-in-hand with us, intuition almost invariably has been the winner.

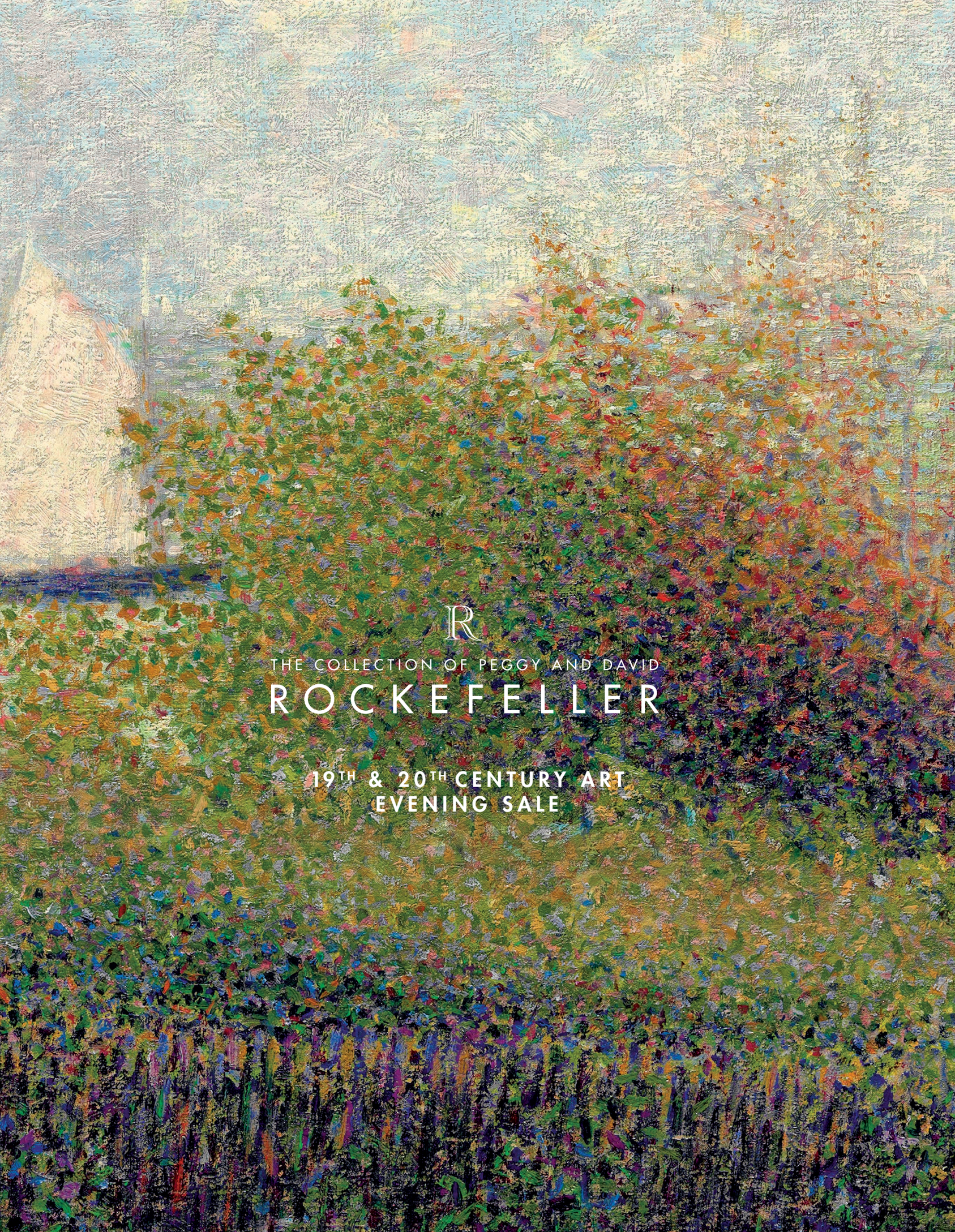
A secondary but important motivation behind our collecting is the love of diversity. We are fascinated by the wonderful interactions that can occur among pieces from different times and cultures—especially when they meet with their surroundings to create a harmonious whole… [Our] enjoyment is closely associated with our recollections of how, where, and from whom we acquired our various art objects, as well as with the relationship of these objects to one another. This concern with relationships has had two interesting effects. On the one hand, it has meant that we have limited our collecting to those objects that we feel complement their surroundings, even though we find esthetic appeal in other art forms as well. On the other hand, it has given our collecting an eclectic spirit and meant that the decorative arts have played an important role in our lives as dynamic counterpoints to the fine arts as traditionally defined.

I must confess to being grateful for the more personal form of collecting which Peggy and I have been able to experience. Certainly Peggy and I both believe deeply that our collecting and enjoyment of man-made objects of beauty have given us a saner, more balanced, and more joyful approach to our activities in every area of life. Beauty gives one joy, and, in turn, generally adds new and productive facets to one's overall perspective.

Beauty is not, of course, a solution to the pressing problems of hunger, poverty, and strife that plague the world today, and the lover of beauty cannot and should never reduce one's sense of responsibility to one's fellow [human]. On the contrary, I believe that the creative possibilities presented by beauty in art should inspire us to seek at least equally creative approaches toward achieving a harmonious society.

Peggy and I have been more fortunate than most people in having opportunities to see, possess, and enjoy beautiful things. For that we are very grateful. And I, of course, am especially grateful to Peggy for the enthusiasm, humor, creativity, a sense of shared warmth and excitement she has brought to our collecting and to our homes. In addition, I feel a special sense of gratitude to my parents for exposing me to many beautiful things in my childhood. They and scores of [others] have heightened my appreciation of beauty. Finally, of course, it is the artists and craftspeople to whom we owe the most thanks. It is their imagination and talent which have produced the beauty from which we have derived such pleasure and enlightenment. I hope this expresses in some small measure the deep gratitude we feel toward all.

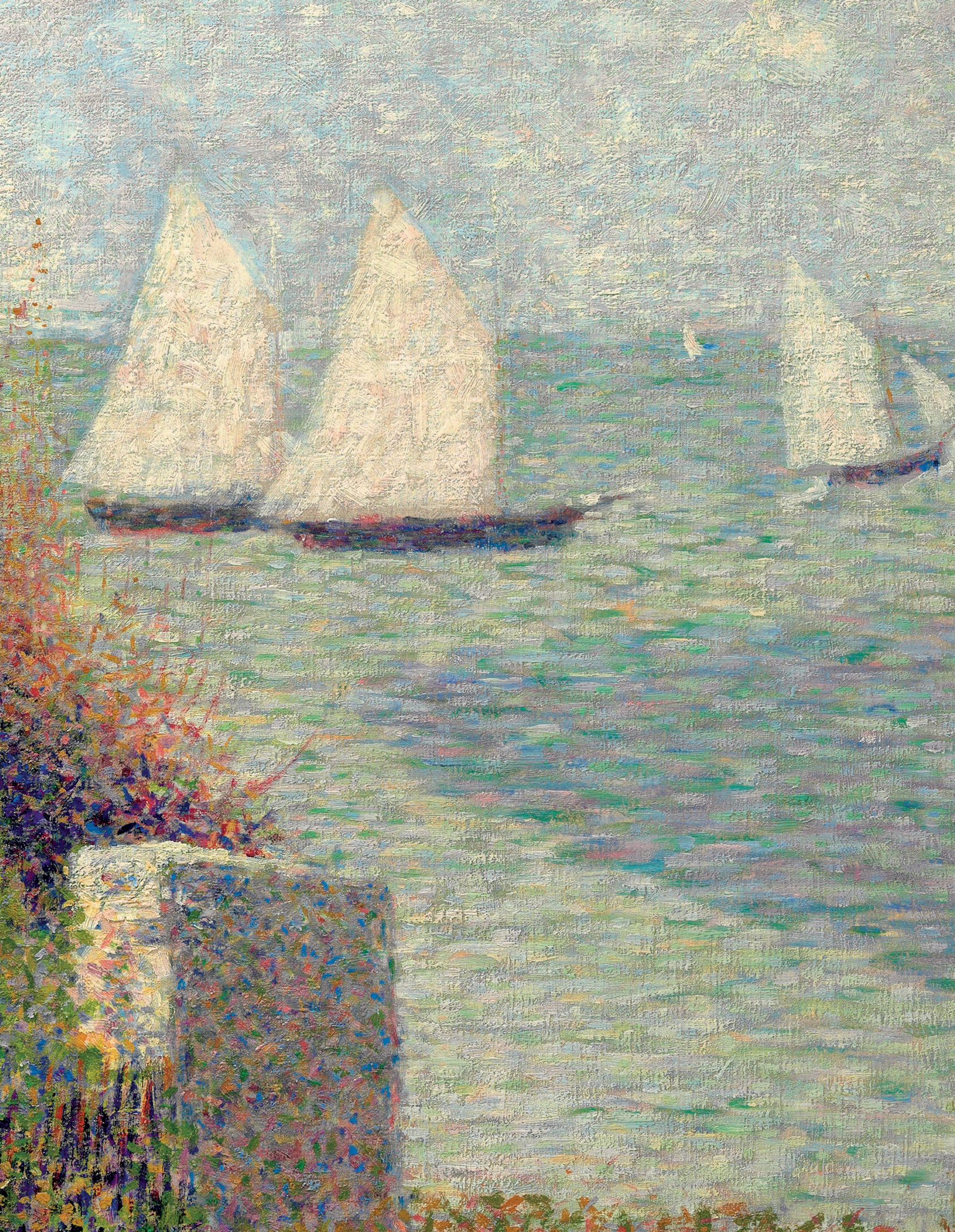
Peggy and David Rockefeller, May 13, 1973. Annenberg residence. Photograph by Arthur Levine, courtesy of the JPMorgan Chase Corporate History Program and The Rockefeller Archive Center.



THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

19TH & 20TH CENTURY ART
EVENING SALE



PICASSO, CÉZANNE AND GERTRUDE STEIN'S *POMME*

Alice B. Toklas and Gertrude Stein in the studio of their home at 27, rue de Fleurus, Paris, 1922. Photograph by Man Ray. © 2018 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Sister and brother Gertrude and Leo Stein, two eccentric Americans in Paris, found themselves an apartment on *Rue de Fleurus* when they settled in the city in 1903. It was the ideal base for them: close to the Left Bank and the Luxembourg Gardens, it had a studio where Leo could paint, and a place for Gertrude to write. The ceilings of the *atelier* were high, leaving plenty of space to hang the paintings that Leo and Gertrude began to collect as soon as they arrived. Both Steins were drawn to radical artists just then beginning to make their presence felt: Henri Matisse, not yet labelled a *fauviste*; and a young unknown Spaniard, Pablo Picasso.

Over the course of a decade, Leo and Gertrude acquired dozens of works—by Picasso, Matisse, Cézanne and many others. The paintings jostled for space on the walls, frame an inch or two from frame, ranged unevenly on top of each other like teetering stacks of wooden bricks. This, their private obsession, was the first serious collection of modern art ever, and it made *27 Rue de Fleurus* a magnet for the *beau monde* of Paris.

On Saturday nights, Gertrude and Leo would preside over a salon attended by the artists they patronized—not just Matisse and Picasso—who met there for the first time in 1906 and began their lifelong rivalry on the Steins' tall wall—but also Braque and Derain, the poet Guillaume Apollinaire, and a few stray American *émigrés*. After 1910, Alice B. Toklas, Gertrude's partner, would also be there, quietly fulfilling the wifely function of hostess.

Things changed between Gertrude and Leo when Alice moved in. Their family bond was disrupted by her presence and their views on art were becoming irreconcilable as well. Leo was retreating from his earlier enthusiasm for the new painting; Renoir was now his paragon. Gertrude, meanwhile, had come to look on Picasso as a kind of twin soul—and to see her own fractured, iterative poetry as the literary equivalent of Picasso's faceted cubist canvases. Leo *loathed* his sister's work ("I think it abominable," he said) and in 1913 this open antipathy resulted in the inevitable rupture. Leo decided to move out of *Rue de Fleurus*; the collection, their joint project and mutual property, had to be divided between them.

It was mostly an easy partage: Gertrude kept the Picassos; Leo took the Renoirs, the Renaissance furniture, nearly all the Cézannes. One of these—a still life of five apples—caused the only dispute of ownership: Gertrude loved it, but Leo insisted on keeping it for himself. After the sibling divorce of 1913, they never spoke or set eyes on each other again. At Christmas 1914, by way of consolation, Picasso presented Gertrude with a watercolor of a single apple, *Pomme*, accompanied by an inscription on the reverse, "Picasso Noël 1914 Souvenir pour Gertrude et Alice." Gertrude treasured the work forever after.

(Adapted from 'An Eye for Genius' by Meredith Etherington-Smith, *Christie's Magazine: The Collection of Peggy and David Rockefeller* (Special Issue), Spring 2018, pages 102-108.)

1

PABLO PICASSO (1881-1973)

Pomme

signed, dated and inscribed 'Picasso Noël 1914 Souvenir pour Gertrude et Alice' (on the reverse)
gouache and watercolor on paper
5⅜ x 7 in. (13.5 x 17.7 cm.)
Painted in 1914

$1,000,000-1,500,000

"Don't worry Gertrude, I am going to paint a Cézanne for you right away."

—PABLO PICASSO

PROVENANCE

Gertrude Stein and Alice B. Toklas, Paris (gift from the artist, December 1914).
Estate of Gertrude Stein, Paris (1946).
Syndicate of The Museum of Modern Art, New York (acquired from the above, 1968).
Acquired from the above by the late owners, December 1968.

EXHIBITED

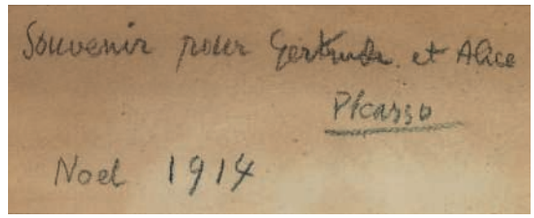
New York, The Museum of Modern Art, *Four Americans in Paris: The Collections of Gertrude Stein and Her Family*, December 1970-March 1971, p. 172 (illustrated, pp. 57-58).
Ottawa, National Gallery of Canada, *Gertrude Stein and Picasso and Juan Gris*, June-August 1971, no. 36 (illustrated).
New York, The Metropolitan Museum of Art, *The Steins Collect: Matisse, Picasso and the Parisian Avant-Garde*, February-June 2012, pp. 288 and 447, no. 382 (illustrated in color, p. 288, pl. 238; illustrated again *in situ* in Stein's apartment *circa* 1938, p. 393, pl. 384, no. 18).

LITERATURE

D. Aimé-Azam, "Alice Toklas et la collection Gertrude Stein" in *Jardin des Arts*, no. 160, March 1968, pp. 51-52.
E. Burns, ed., *Gertrude Stein on Picasso*, New York, 1970, pp. 97 and 137 (illustrated, pp. 97 and 137).
P. Daix and J. Rosselet, *Picasso, The Cubist Years, 1907-1916: A Catalogue Raisonné of the Paintings and Related Works*, Boston, 1979, p. 340, no. 801 (illustrated).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 10 and 272, no. 103 (illustrated in color, p. 273).
J. Richardson, *A Life of Picasso: 1881-1906*, New York, 1991, vol. I, p. 397.
J.S. Boggs, *Picasso and Things*, exh. cat., Cleveland Museum of Art, 1992, p. 349.
P. Jeromack, "Artful Giving" in *Town and Country*, December 1993 (illustrated).
J. Lord, "Where the Pictures Were" in *Six Exceptional Women: Further Memoirs*, New York, 1994, p. 24.
J. Richardson, *A Life of Picasso: 1907-1917*, New York, 1996, vol. II, p. 294.
J. Rewald, *The Paintings of Paul Cézanne: A Catalogue Raisonné*, New York, 1996, vol. 1, p. 226.
L. Madeline, ed., *Pablo Picasso—Gertrude Stein: Correspondence*, Oxford, 2008, pp. 172-173, no. 118 (illustrated, p. 172, fig. 24).

Claude Picasso has confirmed the authenticity of this work.

Maya Widmaier-Picasso has confirmed the authenticity of this work.



(verso)

Detail of the present lot.

2

JUAN GRIS (1887-1927)

La table de musicien

oil, gouache, colored wax crayons, charcoal and paper collage on canvas
31¼ x 23¾ in. (82 x 60.5 cm.)
Executed in May 1914

Estimate on Request

Explorateurs
en
désaccord

Publicité
LAUZANNE,

PROVENANCE

Galerie Kahnweiler, Paris (acquired from the artist, *circa* 1914);
Second Sale of Sequestered Art, Hôtel Drouot, Paris, 17-18 November 1921, lot 149.
Galerie Simon (Daniel-Henry Kahnweiler), Paris (acquired at the above sale).
Sir Osbert Sitwell, London.
Marlborough Fine Art, Ltd., London (by February 1958).
G. David Thompson, Pittsburgh; Estate sale, Parke-Bernet Galleries, Inc., New York, 24 March 1966, lot 24.
Acquired at the above sale by the late owners.

EXHIBITED

London, Marlborough Fine Art, Ltd., *Juan Gris: Retrospective*, February-March 1958, no. 6 (illustrated).
Washington, D.C., National Gallery of Art, *Juan Gris*, October-December 1983, pp. 53, 57, 70 and 178, no. 23 (illustrated in color, p. 57).
Madrid, La Biblioteca Nacional, Salas Pablo Ruiz Picasso, *Juan Gris*, September-November 1985, pp. 38-39, 156-157 and 308-309, no. 25 (illustrated in color, p. 157; titled *La mesa de músico).*
Musée d'art moderne de la ville de Paris, *Cinq Siècles d'art Espagnol: Le Siècle de Picasso*, October 1987-January 1988, p. 65, no. 17 (illustrated in color).
New York, The Museum of Modern Art, *Masterpieces from the David and Peggy Rockefeller Collection: Manet to Picasso*, June-September 1994, pp. 17, 64 and 94-95 (illustrated in color, p. 65).

LITERATURE

"Paintings by Gwen John, Marquet and Juan Gris at Three Current London Exhibitions" in *The Illustrated London News*, vol. 232, 15 February 1958, p. 274 (illustrated).
C. Greenberg, "The pasted-paper revolution" in *Art News*, vol. LVII, no. 5, September 1958, p. 49 (illustrated, fig. 7).
J.A. Gaya-Nuño, *Juan Gris*, Barcelona, 1975, pp. 215 and 247, no. 266 (illustrated; titled *Violin with Newspaper*).
D. Cooper, *Juan Gris: Catalogue raisonné de l'oeuvre peint*, Paris, 1977, vol. 1, pp. 152-153, no. 84 (illustrated in color, p. 152).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 279-280, no. 108 (illustrated in color, p. 278).

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.

following spread, left:
Juan Gris, Beaulieu, 1916.
Photograph by Josette Gris.

following spread, right:
Detail of present lot.

Next following spread:
Detail of lot 3.

3

EUGÈNE DELACROIX (1798-1863)

Tigre jouant avec une tortue

signed and dated 'Eug Delacroix 1862.' (lower left)
oil on canvas
17¾ x 24½ in. (45.1 x 62.2 cm.)
Painted in 1862

$5,000,000-7,000,000

PROVENANCE

M. Fanien (probably Achille Fanien), Paris (April 1872).
(possibly) Galerie Durand-Ruel et Cie., Paris.
Johann Peter Kaspar Meyer, Dresden (by 1885).
Dr. von Dietel, Dresden; sale, Frederik Muller & Cie., Amsterdam, 30 November 1926, lot 11.
Paul Cassirer & Co., Berlin (acquired at the above sale).
Paul Cassirer & Co., Berlin, and Thannhauser Galleries, Berlin (acquired from the above, by 1927).
Jacques Seligmann & Co., New York (acquired from the above, 11 August 1941).
Germain Seligmann, New York (acquired from the above, before October 1943).
Jacques Seligmann & Co., New York (after 1947); sale, Parke-Bernet Galleries Inc., New York, 11 December 1948, lot 71.
Drs. Fritz and Peter Nathan, Zürich.
Eugene V. Thaw, New York (acquired from the above, 1965).
Acquired from the above by the late owners, February 1966.

EXHIBITED

Marseille, Galerie de l'union des arts, *Exposition de la Société artistique des Bouches-du-Rhône*, 1862 (titled *Le tigre et la tortue*).
Paris, École nationale supérieure des beaux-arts, *Eugène Delacroix: au profit de la souscription destinée à élever à Paris un monument à sa mémoire*, March-April 1885, no. 148 (titled *Tigre à la tortue* and dated 1858).
(probably) Berlin, Thannhauser Galleries, *Erste Sonderausstellung in Berlin*, January-February 1927, p. 54, no. 82 (titled *Tiger*).
Rotterdam, Museum Boymans, *Schilderijen van Delacroix tot Cézanne en Vincent van Gogh*, December 1933-January 1934, p. 11, no. 26 (titled *Tijger en schildpad*).
Kunsthaus Zürich, *Eugene Delacroix*, January-April 1939, no. 368 (dated 1858).
Kunsthalle Basel, *Eugene Delacroix*, April-May 1939, no. 264 (illustrated; titled *Tiger und Schildkröte*).
New York, Wildenstein & Co. Inc., *Eugene Delacroix*, October-November 1944, p. 46, no. 40 (illustrated; titled *Tiger Playing with a Turtle*).
Washington, D.C., Phillips Memorial Gallery, *Delacroix*, January-February 1945, no. 10 (titled *Tiger Playing with a Turtle*).
Cambridge, The Fogg Art Museum, Harvard University, *Between the Empires: Géricault, Delacroix, Chassériau, Painters of the Romantic Movement*, April-June 1946, p. 10 (titled *Tiger and Turtle*).
New York, M. Knoedler & Co. Inc., *The Artist and the Animal*, May 1968, no. 74 (illustrated; titled *A Tiger Playing with a Turtle*).

LITERATURE

C. Ponsonailhe, "L'Exposition de l'oeuvre d'Eugène Delacroix" in *L'Artiste*, 9th series, no. XXIII, 1885, p. 176.
A. Robaut and E. Chesneau, *L'Oeuvre complet de Eugène Delacroix*, Paris, 1885, p. 365, no. 1352 (illustrated with a sketch).
"The Wadsworth Auction: Ancients and Moderns" in *ARTnews*, December 1948, p. 49 (illustrated; titled *Tiger and Turtle*).
M. Salinger, "The Artist and the Animal: Loan Exhibition at Knoedler" in *Arts Magazine*, May 1968, p. 29 (illustrated; titled *A Tiger Playing with a Turtle*).
L.R. Bortolatto, *L'opera pittorica completa di Delacroix*, Milan, 1972, pp. 133-34, no. 799 (illustrated; titled *Tigre che stuzzica una tartaruga*).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 109-110, no. 21 (illustrated; titled *Tiger with Tortoise*).
L. Johnson, *The Paintings of Eugène Delacroix: A Critical Catalogue*, Oxford, 1986, vol. III, p. 31, no. 207 (illustrated, vol. IV, pl. 30; titled *Tiger Playing with a Tortoise*).

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.

following spread:
Detail of lot 4.

"Alfred Barr often spoke of his high opinion of some of the early-nineteenth-century French painters like Delacroix and Géricault. In 1966 we had an opportunity to buy Delacroix's 'Tiger with Tortoise.' Alfred saw it and thought it was an exceptionally fine picture. We were pleased to get it, as it certainly has enormous lasting qualities and makes one recognize what an outstanding painter he was."

—DAVID ROCKEFELLER

"Alfred Barr began bringing to our attention a variety of high-quality painting we had never been exposed to before. In addition, he introduced us to some of the best dealers in nineteenth- and twentieth-century painting. For the most part, we were still not drawn to abstract paintings, but we found ourselves more and more tempted by the French Impressionists and other French painters who anticipated the Impressionists, such as Boudin, Corot, Courbet, and Delacroix."

—DAVID ROCKEFELLER

C·COROT·
1845·

4

JEAN-BAPTISTE-CAMILLE COROT (1796-1875)

Venise, vue du Quai des Esclavons

signed and dated 'C. COROT. 1845.' (lower right)
oil on canvas
18¾ x 32¼ in. (47.6 x 81.9 cm.)
Painted in 1845

$5,000,000-7,000,000

C. COROT

PROVENANCE

François-Parfait Robert, Mantes (gift from the artist, by 1875).
Marie-Adrienne-Eugénie Robert, *née* L'Évesque, Mantes (by descent from the above).
Louis Robert, Maurice Robert and Charles Robert, Mantes (by descent from the above).
Francis Demanche and his nephews, Paris (acquired from the above, 1926).
Schoeller (probably André Schoeller), Paris.
Wildenstein et Cie, Paris (acquired from the above, May 1957).
Wildenstein & Co. Inc., New York (acquired from the above).
Acquired from the above by the late owners, October 1957.

EXHIBITED

New York, Wildenstein & Co. Inc., *Romantics and Realists,* April-May 1966, no. 9 (illustrated; titled *Riva degli Schiavoni, Venice*).

LITERATURE

A. Robaut, *L'Œuvre de Corot: catalogue raisonné et illustré*, Paris, 1905, vol. I, p. 98 (incorrectly listed as number 321).
A. Robaut, *L'Œuvre de Corot: catalogue raisonné et illustré,* Paris, 1905, vol. II, pp. 114-115, no. 322 (illustrated).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, pp. 106-107, no. 19 (illustrated; titled *Riva degli Schiavoni, Venice*).
G. Tinterow, M. Pantazzi, and V. Pomarède, *Corot,* exh. cat., Galeries Nationales du Grand Palais, Paris, 1996, pp. 130-131 and footnote 5.
R. Walter, *Corot à Mantes,* 1997, pp. 29, 60-61, 177 and 180-181, no. XV (illustrated; titled *Venise, vue prise du Quai des Esclavons*).

We are grateful to Claire Lebeau for confirming the authenticity of this work.

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.

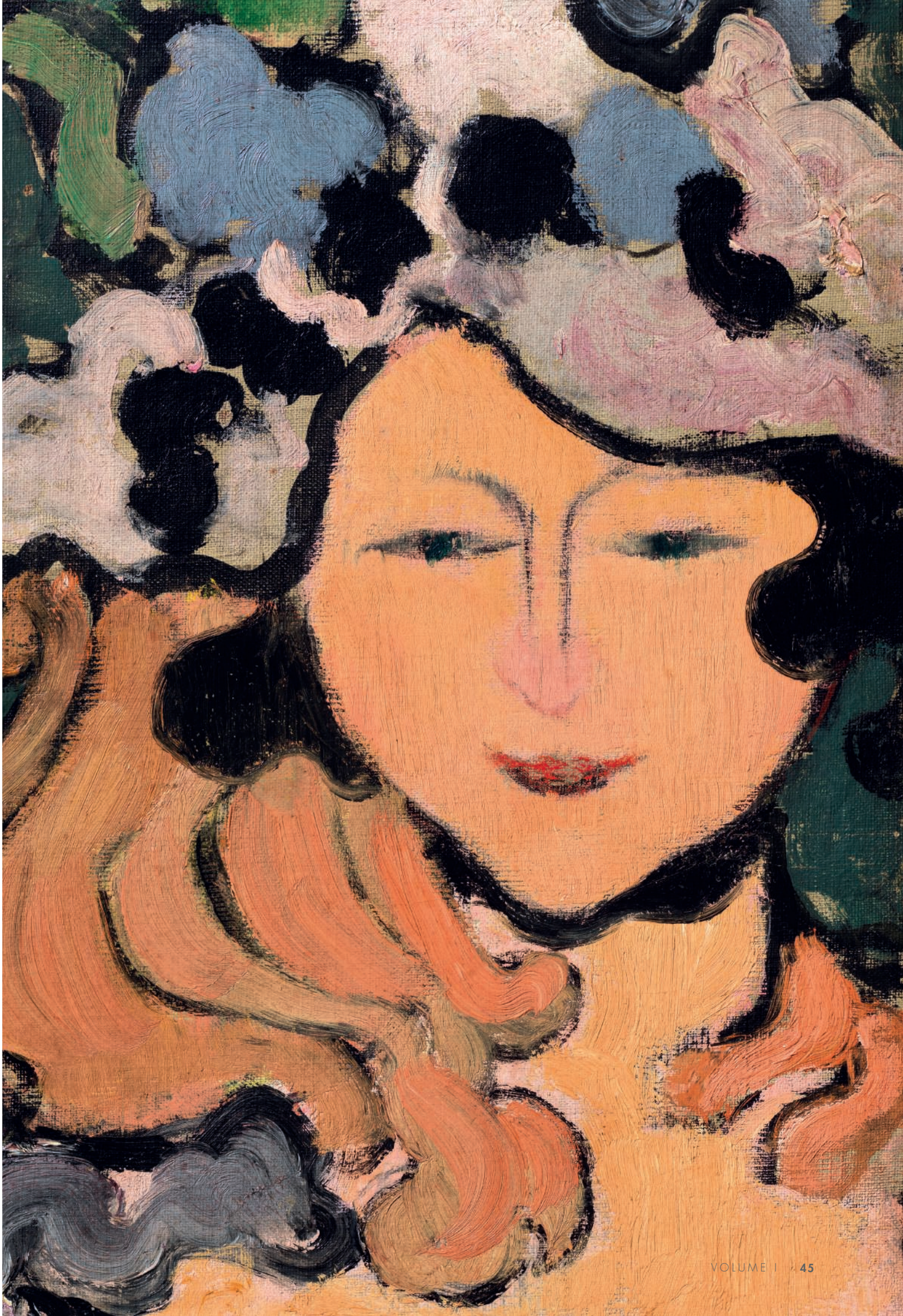
5

ARMAND SEGUIN (1869-1903)

Les délices de la vie

signed 'a. Seguin-' (lower center on the far left panel)
each: oil on canvas laid down on board
Four panel screen (including frame) each: 62⅞ x 25¼ in. (159.8 x 64.1 cm.)
Painted *circa* 1892-1893

$1,000,000-1,500,000



Seguin in Châteaulin,
Brittany, *circa* 1901.
Unknown photographer.

PROVENANCE

Henri Baderou, Paris.
Hirschl & Adler Galleries, Inc., New York (acquired from the above, 1959).
Acquired from the above by the late owners, April 1960.

EXHIBITED

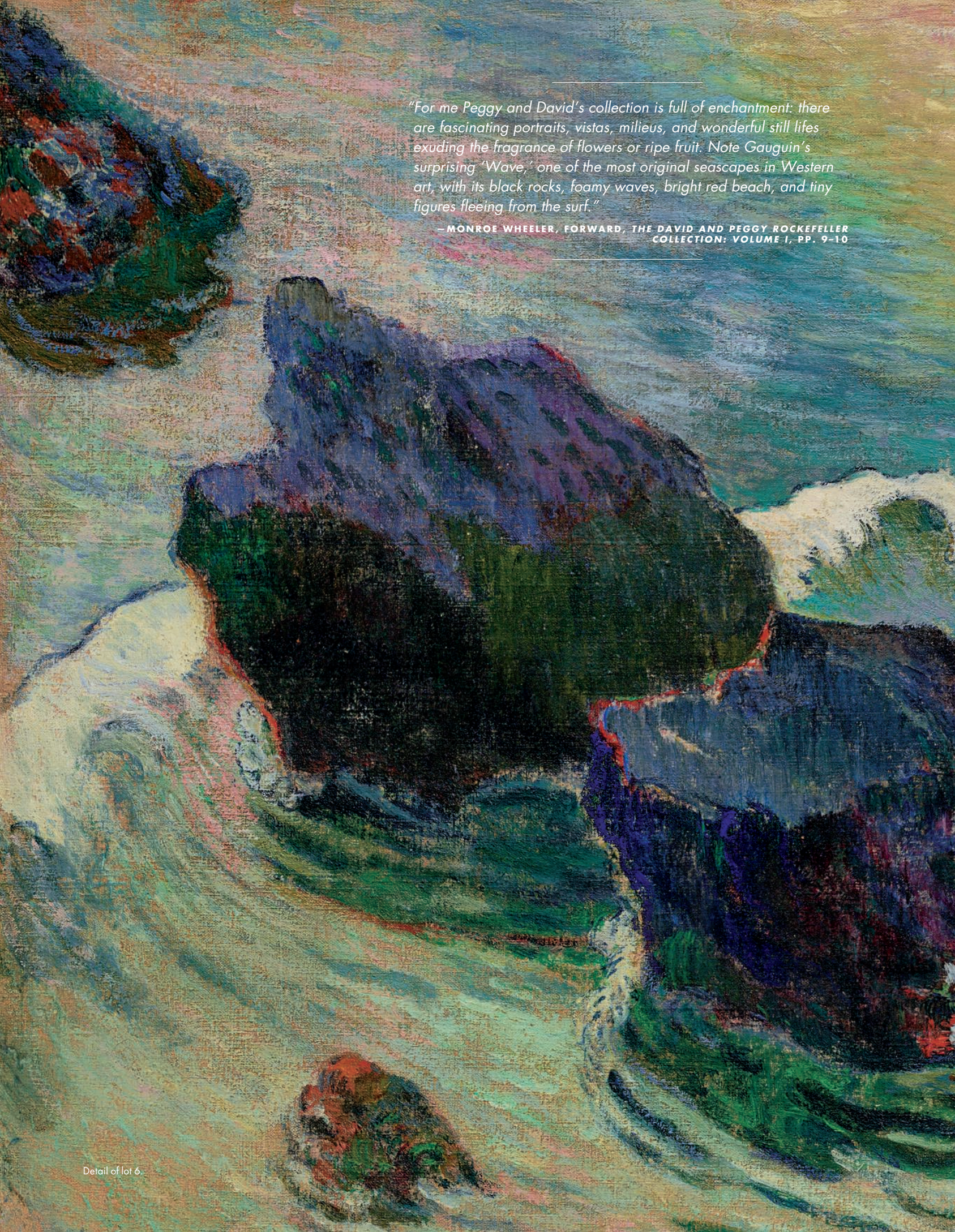
East Hampton, Guild Hall, *Selections from the Collection of Hirschl and Adler Galleries*, July-August 1959, p. 27, no. 40 (illustrated in color, p. 26; with incorrect provenance).
New York, The Museum of Modern Art; Pittsburgh, Carnegie Institute Museum of Art; Los Angeles County Museum of Art and The Baltimore Museum of Art, *Art Nouveau*, June 1960-May 1961, pp. 58 and 181, no. 249 (left two panels illustrated, p. 59; with incorrect provenance).
New Haven, Yale University Art Gallery and Washington, D.C., National Gallery of Art, *The Folding Image: Screens by Western Artists of the Nineteenth and Twentieth Centuries*, March 1984-January 1985, pp. 141-142 (illustrated, p. 140, fig. 5.1; illustrated again, p. 141, fig. 5.2).

LITERATURE

Art Quarterly, Autumn 1959 (illustrated).
P. Selz, "Art Nouveau: An International Movement" in *Art in America*, vol. XLVIII, no. 2, Summer 1960, p. 83 (left two panels illustrated in color).
J.M. Jacobus, Jr., "Art Nouveau in New York" in *Burlington Magazine*, vol. CII, no. 690, September 1960, p. 395 (illustrated, fig. 4).
H. Kramer, "The Erotic Style: Reflections on the Exhibition of 'Art Nouveau'" in *Arts Magazine*, vol. XXXIV, no. 10, September 1960, p. 22 (illustrated).
W. Jaworska, *Paul Gauguin et l'école de Pont-Aven*, Neuchâtel, 1971, p. 146 (left two panels illustrated, p. 144).
R.S. Field, C.L. Strauss and S.J. Wagstaff, Jr., *The Prints of Armand Séguin: 1869-1903*, exh. cat., Davison Art Center, Wesleyan University, Middletown, Connecticut, 1980, pp. 7, 12, 69 and 73, no. 6.
M. Potter, et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 203, 206 and 345, no. 66 (illustrated in color, pp. 204-205; dated *circa* 1894 and with incorrect provenance).
C. Boyle-Turner, *The Prints of the Pont-Aven Group—Gauguin and his Circle in Brittany*, exh. cat., The Phillips Collection, Washington, D.C., 1986, p. 88 (illustrated, fig. 16).
C. Puget, *Armand Seguin*, exh. cat., Musée de Pont-Aven, 1989, pp. 10-11 (illustrated in color; titled *Les plaisirs de la vie*).
G. Groom, *Beyond the Easel: Decorative Painting by Bonnard, Vuillard, Denis and Roussel, 1890-1930*, exh. cat., The Art Institute of Chicago, 2001, p. 62 (illustrated, fig. 2).
S. Barrows, "Nineteenth-Century Cafés: Arenas of Everyday Life" in *Pleasures of Paris: Daumier to Picasso*, exh. cat., Museum of Fine Arts, Boston, 2005, p. 25 (illustrated, p. 23).

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

foldout, right, following spread:
Details of the present lot.



"For me Peggy and David's collection is full of enchantment: there are fascinating portraits, vistas, milieus, and wonderful still lifes exuding the fragrance of flowers or ripe fruit. Note Gauguin's surprising 'Wave,' one of the most original seascapes in Western art, with its black rocks, foamy waves, bright red beach, and tiny figures fleeing from the surf."

—MONROE WHEELER, FORWARD, *THE DAVID AND PEGGY ROCKEFELLER COLLECTION: VOLUME I*, PP. 9–10

Detail of lot 6.

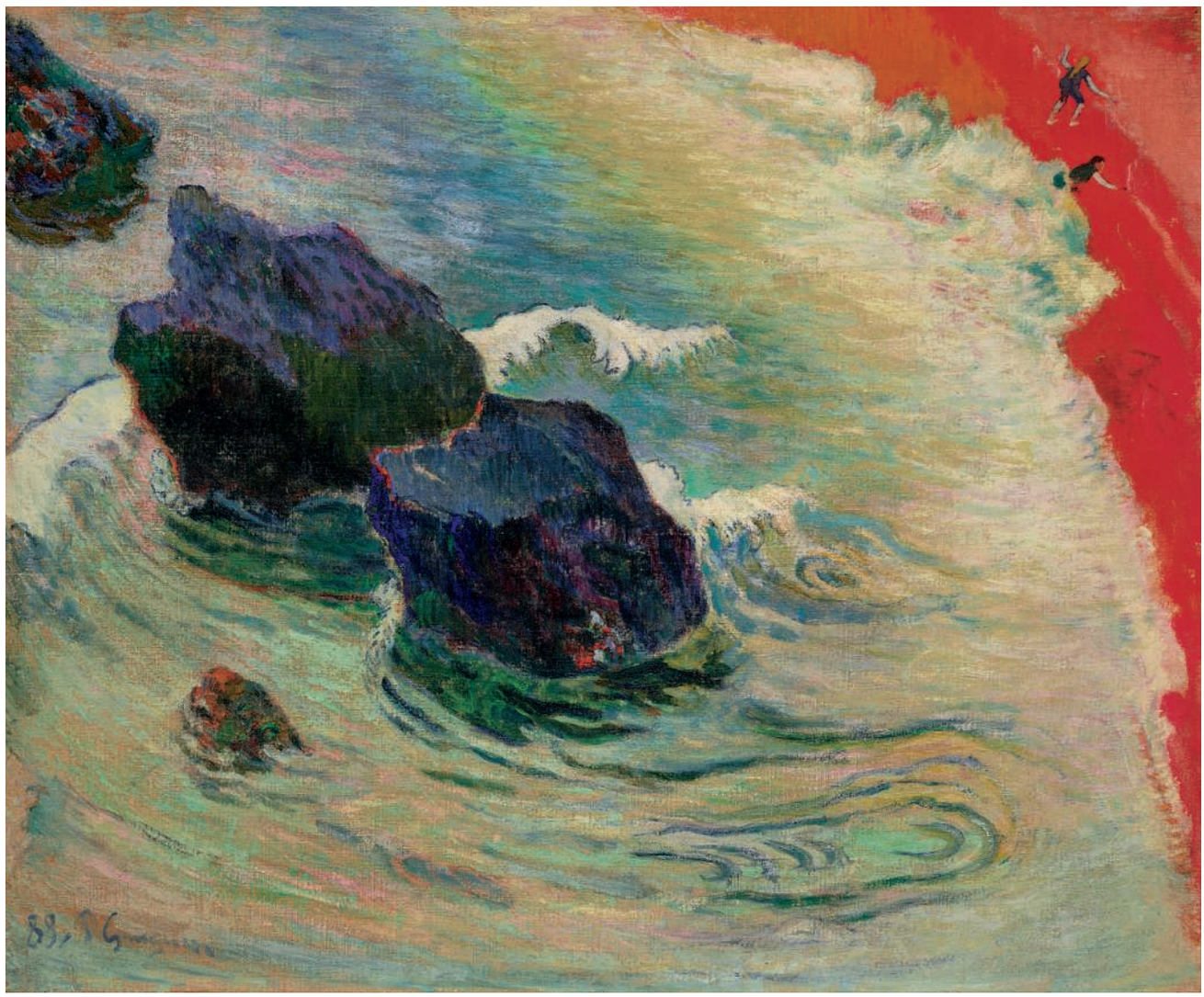
6

PAUL GAUGUIN (1848-1903)

La Vague

signed and dated 'P Gauguin 88.' (lower left)
oil on canvas
23¾ x 28⅝ in. (60.2 x 72.6 cm.)
Painted in August-October 1888

Estimate on Request



PROVENANCE

The artist; sale, Hôtel Drouot, Paris, 23 February 1891, lot 28.
Jules Chavasse, Paris (acquired at the above sale).
Ambroise Vollard, Paris (probably acquired from the above, October 1897 and until at least 1908).
Galerie Druet, Paris (*circa* 1911).
(possibly) Paul Guillaume, Paris.
Alden Brooks, Paris (possibly acquired from the above, by 1934).
Filippa Books Veren, Big Sur, California (gift from the above); sale, Parke-Bernet Galleries, Inc., New York, 19 May 1966, lot 18.
Acquired at the above sale by the late owners.

EXHIBITED

Paris, Boussod et Valadon, *30 Tableaux de Paul Gauguin,* 23 February 1891, no. 28 (titled *La Vague (arc-en-ciel)*).
(possibly) Vienna, Galerie Miethke, March-April 1907, no. 71 (titled *On the Coast, Pont-Aven*).
(possibly) Budapest, Nemzeti Szalon, *Oeuvres de Gauguin, Cézanne, etc.,* May 1907, no. 42 (titled *At a Rocky Seashore*).
(possibly) Prague, Manes Gallery, *French Impressionists,* October 1907, no. 122 (titled *Waterfall*).
Moscow, *Salon de La Toison d'Or,* April-May 1908, p. 55, no. 69 (illustrated; titled *Plage rouge*).
(possibly) London, Grafton Galleries, *Manet and the Post-Impressionists,* November 1910-January 1911, no. 26 (titled *Pont-Aven, Bretagne*).
New York, The Museum of Modern Art, *Masterpieces from the David and Peggy Rockefeller Collection: Manet to Picasso,* June-September 1994, pp. 8, 12-13, 17, 40 and 80-81 (illustrated in color, p. 41).
New York, The Metropolitan Museum of Art, *The Lure of the Exotic: Gauguin in New York Collections,* June-October 2002, pp. 67 and 221, no. 41 (illustrated in color, p. 67).

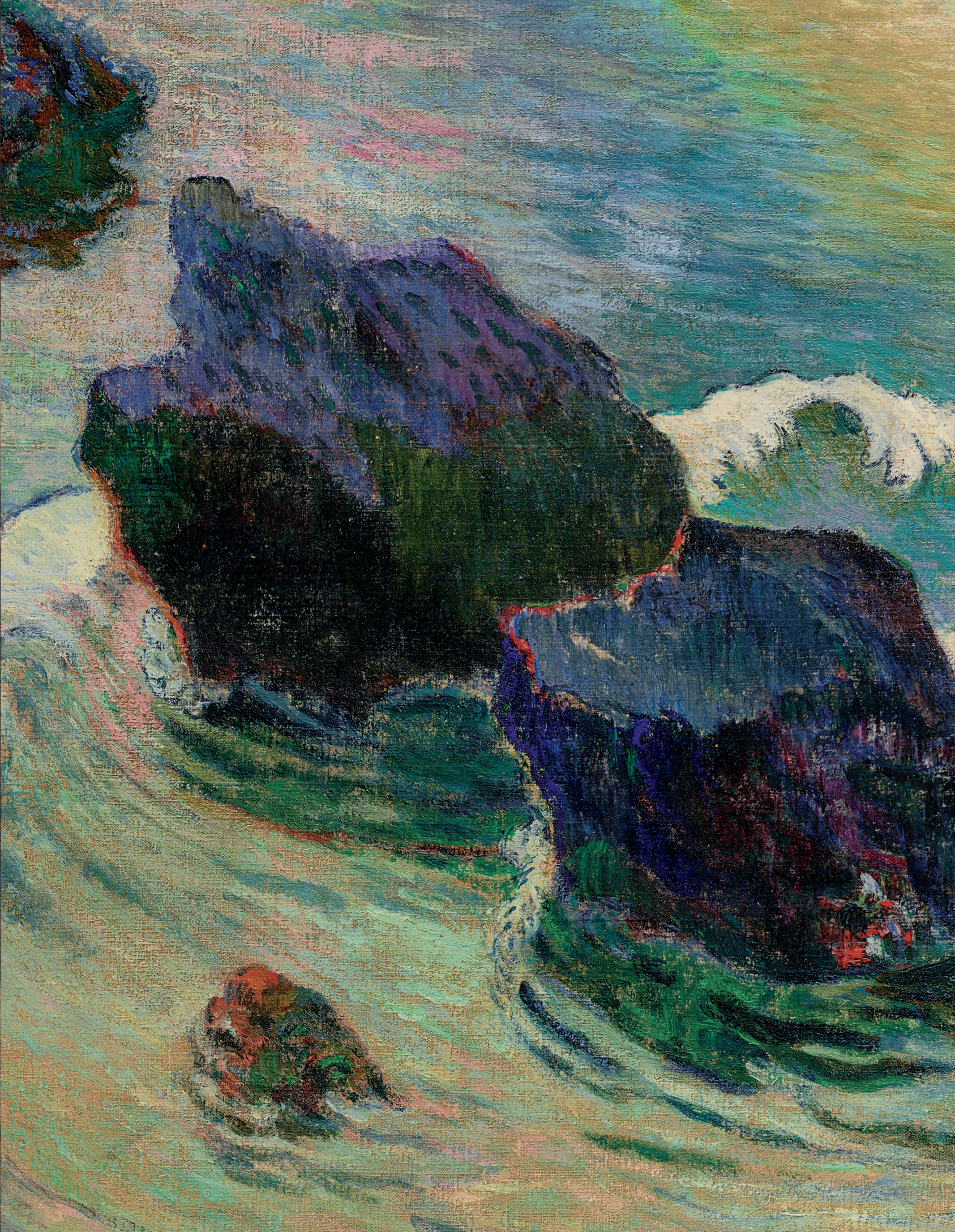
LITERATURE

J. Huret, "Paul Gauguin devant ses tableaux" in *L'Echo de Paris,* 23 February 1891, p. 2.
Y. Tugenhold, "Le paysage dans la peinture français" in *Apollo,* July 1911, p. 8 (illustrated; titled *Bretagne*).
C. Morice, *Paul Gauguin,* Paris, 1919 (illustrated).
E. Faure, *Histoire de l'art—L'art moderne,* Paris, 1921, p. 429 (illustrated).
M. Malingue, *Gauguin: Le Peinture et son oeuvre,* Paris, 1948, p. 34 (illustrated, pl. 116; titled *Marine en Bretagne*).
J. Leymarie, *Gauguin: Exposition du Centenaire,* exh. cat., Musée de l'Orangerie, Paris, 1949, p. 96.
L. van Dovski, *Paul Gauguin: oder die Flucht von der Zivilisation,* Zürich, 1950, p. 342, no. 112 (titled *Marine en Bretagne*).
D. Sutton, "Notes on Paul Gauguin apropos a Recent Exhibition" in *Burlington Magazine,* vol. XCVIII, March 1956, p. 91.
Y. Thirion, "L'Influence de l'estampe japonaise dans l'oeuvre de Gauguin" in *Gazette des Beaux-Arts,* vol. XLVII, January-April 1956, pp. 105-106 (illustrated, p. 102, fig. 6).
Y. Thirion, "L'Influence de l'estampe japonaise dans l'oeuvre de Gauguin" in G. Wildenstein, ed., *Gauguin: Sa Vie, son oeuvre,* Paris, 1958, pp. 105-106 (illustrated, p. 102, fig. 6).
B. Dorival, "Le Peintre dans son siècle" in *Gauguin: Collection Génies et Réalités,* Paris, 1960, p. 89.
M. Bodelsen, *Gauguin's Ceramics: A Study in the Development of His Art,* London, 1964, pp. 178 and 220.
G. Wildenstein, *Gauguin,* Paris, 1964, vol. I, p. 106, no. 286 (illustrated).
D. Sutton, intro., *Gauguin and the Pont-Aven Group,* exh. cat., Tate Gallery, London, 1966, pp. 7 and 21.
A. Lhote letter to G. Frizeau, 11 November 1908 reproduced in J.-F. Moueix, *Un amateur d'art éclairé à Bordeaux: Gabriel Frizeau,* Ph.D. Diss., Université de Bordeaux, 1969, pp. 269-270 and 272.
W. Andersen, "Gauguin's Motifs from Le Pouldu—Preliminary Report" in *Burlington Magazine,* vol. 112, no. 810, September 1970, p. 619 (illustrated, fig. 73).
G.M. Sugana, *L'Opera completa di Gauguin,* Milan, 1972, p. 94, no. 118 (illustrated, p. 93).
J. Rewald, "Theo van Gogh: Goupil and the Impressionists" in *Gazette des Beaux-Arts,* vol. LXXXI, January 1973, p. 49.
C.F. Ives, *The Great Wave: The Influence of Japanese Woodcuts on French Prints,* New York, 1974, pp. 100-101.
V. Jirat-Wasiutýnski, *Paul Gauguin in the Context of Symbolism,* Ph.D. Diss., Princeton University, 1978, pp. 81-82 and 410 (illustrated, pl. 48).
J. Rewald, *Post-impressionism: From Van Gogh to Gauguin,* New York, 1978, p. 179 (illustrated).
E. Fezzi, *Gauguin: Every Painting I,* New York, 1980, p. 72, no. 278.
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, pp. 9-10 and 187-189, no. 62 (illustrated in color, p. 188).
R. Brettell, F. Cachin, C. Frèches-Thory and C. Stuckey, *The Art of Paul Gauguin,* exh.cat., National Gallery of Art, Washington, D.C., 1988, p. 174.
F. Cachin, *Gauguin,* Paris, 1988, pp. 66-67 (illustrated in color, p. 67).
K. Berger, *Japonisme in Western Painting: From Wistler to Matisse,* Cambridge, 1992, p. 153 (illustrated).
R. Smith, "Critic's Notebook: Gauguin and Eakins, Driven but Worlds Apart" in *The New York Times,* 2 September 2002.
D. Wildenstein, *Gauguin: A Savage in the Making, Catalogue Raisonné of the Paintings,* Milan, 2002, vol. II, pp. 442-443, no. 303 (illustrated in color, p. 443).
D. Gamboni, *Paul Gauguin: The Mysterious Centre of Thought,* London, 2014, pp. 137-138, 277 and 286, no. 67 (illustrated in color, p. 138).
H. Hakamata and Y. Ikeda, eds., *Hokusai and Japonisme,* exh. cat., The National Museum of Western Art, Tokyo, 2017, p. 342 (illustrated, fig. 3).

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

right and following spread, right:
Detail of the present lot.

following spread, left:
Louis Maurice Boutet de Monvel, *Paul Gauguin Wearing a Breton Jacket,* Paris, 1891.



ABBY ALDRICH ROCKEFELLER: INSPIRING A GENERATION OF COLLECTORS

Abby Aldrich Rockefeller, 1905. Photograph attributed to Davis Samford, courtesy of the Rockefeller Archive Center.

Manet's *Lilas et roses* was given by the artist to Ginevra Hureau de Villeneuve, the daughter of the doctor who tended Manet in his last illness. In November 1882 Ginevra sent a letter of thanks to the artist: "I love flowers, and lilacs and roses above all," wrote Ginevra. "In sending me some that will never fade, you have given me the most lively pleasure. I am proud to think that a great artist has taken up his brushes again for me."

Abby Aldrich Rockefeller acquired the painting in 1938 and installed it in the house at 740 Park Avenue. "I remember very well this small Manet flower picture hanging with a number of other flower paintings in Mother's sitting room," David Rockefeller later wrote, "It is certainly a painting that gives ongoing pleasure."

7

EDOUARD MANET (1832-1883)

Lilas et roses

signed 'Manet' (lower right)
oil on canvas
12¾ x 9¾ in. (32.4 x 24.7 cm.)
Painted in 1882

$7,000,000-10,000,000

PROVENANCE

Ginevra Hureau de Villeneuve, Paris (gift from the artist, November 1882).
A.M. Galès, Paris (*circa* 1905).
Josse and Gaston Bernheim-Jeune, Paris (by 1919).
Etienne Bignou, Paris.
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London.
M. Knoedler & Co., Inc., New York (acquired from the above, 1 January 1929).
Abby Aldrich Rockefeller and John D. Rockefeller, Jr., New York (acquired from the above, April 1938).
Estate of Abby Aldrich Rockefeller, New York.
Acquired from the above by the late owners, February 1958.

EXHIBITED

(possibly) Paris, Galerie Bernheim-Jeune et Cie., *Oeuvres des XIX et XX siècles*, June-July 1925, no. 80.
Berlin, Galerie Matthiesen, *Ausstellung Edouard Manet: Gemälde, Pastelle, Aquarelle, Zeichnungen*, February-March 1928, no. 76 (illustrated, pl. 73).
(possibly) Paris, Galerie Bernheim-Jeune et Cie., *Oeuvres de Manet au profit des "amis du Luxembourg,"* April-May 1928, no. 38.
Lucerne, *Peintures de l'école impressionniste et néo-impressionniste*, February 1929, no. 9.
Glasgow, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *Ten Masterpieces by Nineteenth Century French Painting*, April 1929, no. 4 (illustrated).
Paris, Galeries Georges Petit, *Cent ans de peinture française: exposition organisée au profit de la cité universitaire*, June 1930, no. 17.
(possibly) New York, M. Knoedler & Co., Inc., *French Paintings*, February-April 1931.
New York, M. Knoedler & Co., Inc., *"Flowers" by French Painters: Nineteenth-Twentieth Centuries*, November 1932, no. 8 (illustrated).
Montreal, W. Scott & Sons, *French Paintings by the Impressionists and Modern Artists*, December 1934, no. 3.
New York, M. Knoedler & Co., Inc., *Cabinet Pictures*, March-April 1935, no. 55.
Newport, M. Knoedler & Co., Inc., *Flowers*, July 1935, no. 16.
New York, Marie Harriman Gallery, *Chardin and the Modern Still Life*, November 1936, no. 9.
New Haven, Gallery of Fine Arts, Yale University, *French Painting in the Nineteenth Century*, February-March 1937, no. 4.
Saint Louis City Art Museum, *The Development of Flower Painting from the Seventeenth Century to the Present*, May 1937, p. 18, no. 44 (illustrated, p. 29).
New York, The Metropolitan Museum of Art, *Paintings from Private Collections: Summer Loan Exhibition*, Summer 1963, p. 3, no. 32.

LITERATURE

Bernheim-Jeune, ed., *L'art moderne et quelques aspects de l'art d'autrefois*, Paris, 1919, vol. I (illustrated, pl. 80).
T. Duret, *Histoire de Edouard Manet et de son oeuvre*, Paris, 1926, pp. 300 and 304, no. 10 (illustrated, pl. XXXVIII).
"Ten Great Pictures" in *Glasgow Evening News*, 16 April 1929.
"French Pictures: Exhibition in Glasgow" in *Glasgow Herald*, 22 April 1929.
Kunst und Künstler, vol. 28, February 1930, p. 218 (illustrated).
A. Bertram, *The World's Masters: Edouard Manet*, London, 1931 (illustrated, pl. XXIV).
A. Tabarant, *Manet: Histoire catalographique*, Paris, 1931, p. 432, no. 400.
W. Georges, "Impressionism of Manet" in *Apollo*, vol. XVI, July 1932-January 1933, p. 4 (illustrated).
P. Jamot, G. Wildenstein and M. L. Bataille, *Manet: l'oeuvre de l'artiste en quatre cent quatre-vingt phototypies*, Paris, 1932, vol. I, p. 184, no. 543 (illustrated, vol. II, p. 189, fig. 387).
R. Rey, *Manet*, Paris, 1938, p. 152 (illustrated).
A. Tabarant, *Manet et ses oeuvres*, Paris, 1947, pp. 460-461.
H. Dumont, *Masters in Art: Manet*, Paris, 1950, p. 46 (illustrated).
J. Richardson, *Edouard Manet: Paintings and Drawings*, London, 1958, p. 132 (illustrated, pl. 83).
S. Orienti and P. Pool, *The Complete Paintings of Manet*, New York, 1967, p. 120, no. 411B (illustrated, p. 121; titled *Roses et lilas dans un vase*).
P. Schneider, *The World of Manet*, New York, 1968, p. 142.
D. Rouart and S. Orienti, *Tout l'oeuvre peint d'Édouard Manet*, Paris, 1970, p. 120, no. 417b (illustrated, p. 121).
D. Rouart and D. Wildenstein, *Edouard Manet: Catalogue raisonné, peintures*, Lausanne, 1975, vol. I, p. 300, no. 416 (illustrated, p. 301).
V. de Mazia, "Transferred Values" in *The Barnes Foundation: Journal of the Art Department*, vol. IX, no. 2, Autumn 1978, p. 22 (illustrated, pl. 58).
N. Forman, "The Discovery of Two Manets" in *The Philadelphia Bulletin*, August 1979.
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 10, 51 and 120-122, no. 27 (illustrated in color, p. 121).
R. Gordon and A. Forge, *The Last Flowers of Manet*, New York, 1986, p. 20 (illustrated in color on the front cover; illustrated again in color, p. 21).
J. Wilson-Bareau, ed., *Manet by Himself: Correspondence and Conversation, Paintings, Pastels, Prints and Drawings*, Boston, 1991, p. 314, no. 235 (illustrated in color, p. 298; titled *Lilacs and Roses in a Little Glass Vase*).

Please note that this painting has been requested by the Art Institute of Chicago and the J. Paul Getty Museum for their forthcoming exhibition *Manet and Modern Beauty* to be held from May 2019–January 2020.

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.

"Decorative motifs play an especially interesting role in Matisse's paintings of odalisques, which are often animated by some sort of floral backdrop. Paradoxically, these decorative patterns both enhance the women's sensuality and depersonalise it. In the sultry 'Odalique with Magnolias,' for example, where the woman's body is set against the violet floral patterning on the screen behind her, the bursting magnolias act as a sumptuous metaphor for her sexuality..."

—JACK FLAM, "MATISSE AND THE METAPHYSICS OF DECORATION," HTTP://CHNYPORP01.CHRISTIES.COM/PORTAL/MVIEW.PHP?SPREADNUMBER=0&ID=3297243&PATH=/PRIMARY/AMERICAS/SALES/NEW%20YORK/15867/IMAGES/PASSED4PRINT/37876425-FIG&SERVER=MTAUMTAWLJCZLJEXNG==&SITEURL= *MATISSE, HIS ART AND TEXTILES*, LONDON, 2004, PP. 42–43

Detail of an Ottoman silk robe, nineteeth century. Private collection.

opposite:
A length of striped orange-and-green silk, of uncertain origin, probably nineteeth century. Private collection.

following spread:
French printed cotton and linen fabric, nineteenth century. Private collection.

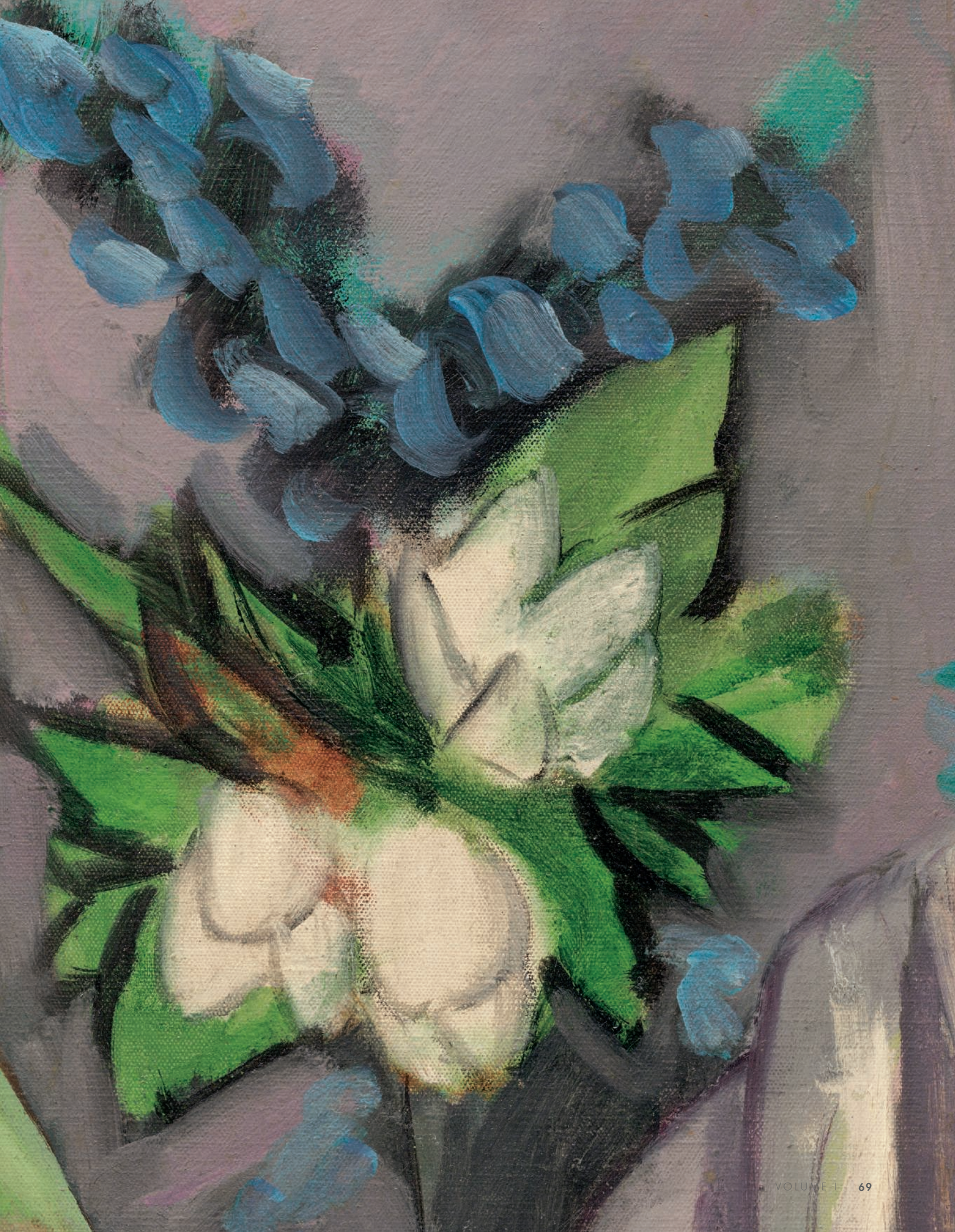
8

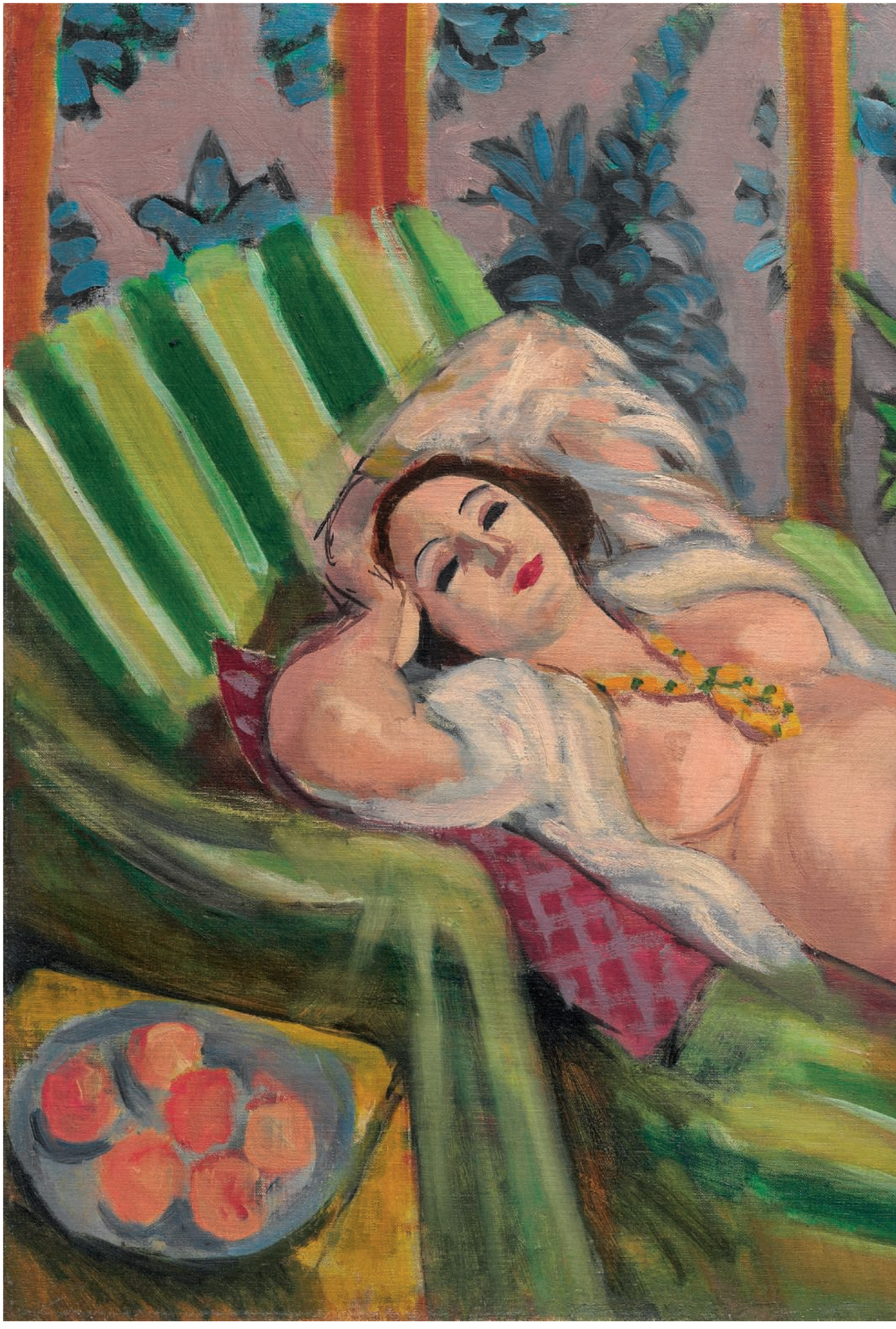
HENRI MATISSE (1869-1954)

Odalisque couchée aux magnolias

signed 'Henri - Matisse' (lower right)
oil on canvas
23¾ x 31⅞ in. (60.5 x 81.1 cm.)
Painted in Nice, 1923

Estimate on Request





Henri-Matisse

Matisse modeling *Grand nu assis* in his Nice studio, mid-1920s. Unknown photographer. Photo: Ewing Galloway / UIG / Bridgeman Images. Art: © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York.

flap:
Detail of the present lot.

following spread:
Detail of lot 9.

PROVENANCE

Josse and Gaston Bernheim-Jeune, Paris (acquired from the artist, 17 December 1923 and until at least 1945).
Leigh B. and Mary Block, Chicago (by 1956).
Sam Salz, Inc., New York (acquired from the above).
Acquired from the above by the late owners, January 1958.

EXHIBITED

Paris, Salon d'automne, November-December 1923.
Paris, Galerie Bernheim-Jeune et Cie., *Henri-Matisse*, May 1924, no. 39 (titled *Odalisque couchée*).
Paris, *Exposition internationale des arts décoratifs et industriels modernes*, April-October 1925.
New York, De Hauke & Co. Inc., *The Classics of Modern Painting*, April 1927, no. 23 (titled *Odalisque on Green Divan*).
Paris, Galeries Georges Petit, *Cent Ans de peinture français: "Programme,"* June 1930, no. 48 (illustrated; titled *Odalisque*).
Paris, Galeries Georges Petit, *Henri Matisse: Exposition organisée au profit de l'orphelinat des arts*, June-July 1931, p. 40, no. 105 (titled *Odalisque aux magnolias* and dated 1924).
Paris, Petit Palais, *Les Maîtres de l'art indépendant: 1895-1937*, June-October 1937, p. 36, no. 1 (titled *Odalisque au magnolia* and dated 1926).
New York, French Pavilion, World's Fair, *Contemporary French Art*, 1939, no. 107 (illustrated; titled *Odalisque aux magnolias*).
Philadelphia Museum of Art, *French Art: Past and Present*, November 1939-April 1940.
Mexico, Palacio de Bellas Artes, *Pintura Francesa Contemporanea*, September-October 1941, p. 27, no. 90 (illustrated).
Kansas City, William Rockhill Nelson Gallery of Art; The Denver Art Museum; Omaha, Joslyn Memorial Museum; Minneapolis Institute of Arts; Milwaukee Art Institute and Pittsburgh, Carnegie Art Institute, *French School of Painting in 1939*, September 1945-April 1946, p. 48, no. 41 (illustrated; titled *Odalisque aux magnolias*).
New York, The Metropolitan Museum of Art, 1952 (on loan).
Paris, Musée national d'art moderne, *Henri Matisse: Retrospective*, July-November 1956, p. 30, no. 72 (titled *Odalisque au magnolia* and dated 1924).
New York, The Museum of Modern Art, *Henri Matisse: Sixty-Four Paintings*, July-September 1966, p. 48, no. 45 (illustrated; titled *Odalisque with Magnolias* and dated 1924).
London, Hayward Gallery, *Matisse*, July-September 1968, p. 165, no. 93 (illustrated, p. 121; titled *Odalisque with Magnolias* and dated 1924).
New York, The Museum of Modern Art, *Henri Matisse: A Retrospective*, September 1992-January 1993, pp. 289, 293 and 339, no. 266 (illustrated in color, p. 339; titled *Odalisque with Magnolias* and dated 1923 or 1924).

LITERATURE

The Arts, vol. XI, May 1927, p. 264 (illustrated; titled *Odalisque on a Green Divan*).
A.C. Barnes and V. de Mazia, *The Art of Henri-Matisse*, New York, 1933, pp. 26, 34, 50, 53, 63, 91, 113, 127, 139, 145, 149, 156, 159, 164, 170, 173, 196-197 and 444, no. 152 (illustrated, p. 327; titled *Odalisque with Magnolias* and dated 1924).
R. Escholier, *Henri Matisse*, Paris, 1937, p. 137 (titled *l'Odalisque au magnolia* and dated 1924).
E. Tériade, *Verve*, vol. I, no. 3, October-December 1938, pp. 78-79 (illustrated).
C. Terrasse, *French Painting in the Nineteenth Century*, London, 1939, p. 22 (illustrated; titled *The Odalisk with Magnolias* and dated 1924).
The Studio, vol. CXIX, March 1940, p. 107 (illustrated, p. 106; titled *Odalisk with Magnolias* and dated 1869).
A.H. Barr, Jr., *Matisse: His Art and His Public*, New York, 1951, pp. 211-212 (illustrated, p. 440; dated 1924).
E. Tériade, "Matisse Speaks" in *Art News Annual*, vol. 21, 1952, p. 57 (illustrated in color, pp. 58-59).
P.F. Millard, "Figure Painting of the Twentieth Century" in *The Studio*, vol. CXLIII, June 1952, p. 161 (illustrated).
Formes et couleurs, vol. 6, 1953 (illustrated).
J. Guichard-Meili, *Matisse*, New York, 1967, p. 100, no. 92 (illustrated; titled *Odalisque with Magnolias* and dated 1924).
M. Luzi and M. Carrà, *L'opera di Matisse dalla rivolta "fauve" all'intimismo: 1904-1928*, Milan, 1971, p. 103, no. 423 (illustrated; titled *Odalisca con Magnolie* and dated 1924).
A.H. Barr, Jr., *Matisse: His Art and His Public*, London, 1975, pp. 211-212 and 440 (illustrated; titled *Odalisque with Magnolias* and dated 1924).
L. Gowing, *Matisse*, Norwich, 1979, p. 210, no. 141 (illustrated in color, p. 157).
P. Schneider, M. Carrà and X. Deryng, *Tout l'oeuvre peint de Matisse*, Paris, 1982, pp. 103-104, no. 423 (illustrated, p. 103).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 10, 25, 140 and 255, no. 93 (illustrated in color, p. 254; illustrated again *in situ* in the Rockefellers' 65th street home, p. 34; titled *Odalisque with Magnolias*).
P. Schneider, *Matisse*, London, 1984, p. 527 (dated 1924).
J. Cowart and D. Fourcade, *Henri Matisse: The Early Years in Nice, 1916-1930*, exh. cat., National Gallery of Art, Washington, D.C., 1986, p. 206 (illustrated in color, pl. 162; titled *Odalisque aux magnolias*; illustrated again *in situ* at the *Exposition internationale des arts décoratifs et industriels modernes*, Paris, 1925, fig. 7).
M. Anthonioz, *Verve: The Ultimate Review of Art and Literature (1937-1960)*, New York, 1988, p. 388 (illustrated, p. 354).
M. Viederman, "Matisse's Nice Period, 1917-1928: A Confrontation with Middle Age" in *The Middle Years: New Psychoanalytic Perspectives*, New Haven, 1989, p. 282, no. 20 (illustrated, p. 283).
I. Monod-Fontaine, "Henri Matisse" in *Actualité des arts plastiques*, no. 79, 1989.
J. Flam, "Henri Matisse: Reclining Nude (Bu couché)" in *Great French Paintings from The Barnes Collection*, New York, 1993, p. 272 (illustrated, fig. 2; titled *Odalisque with Magnolias* and dated 1924).
H. Herrera, *Matisse: A Portrait*, Orlando, 1993, pp. 148-149 (illustrated in color, pl. 23).
G.-P. and M. Dauberville, *Matisse*, Paris, 1995, vol. II, p. 1164, no. 588 (illustrated, p. 1165).
J. Flam, *Matisse and Picasso: The Story of Their Rivalry and Friendship*, Cambridge, M.A., 2003, p. 131 (illustrated, fig. 7.6).
M. Brennan, *Modernism's Masculine Subjects: Matisse, The New York School, and Post Painterly Abstraction*, Cambridge, 2004, pp. 28-30 (illustrated, p. 29, fig. 1.9; titled *Odalisque with Magnolias*).
R. Neely, *Matisse et la couleur des tissus*, exh. cat., Musée departemental Henri Matisse, Le Cateau-Cambrésis, 2004, p. 41 (illustrated in color, fig. 26).
H. Spurling, *Matisse: The Life*, 2009 (illustrated, fig. 17; titled *Odalisque with Magnolias* and dated 1923-1924).
S.N. Blum, *Henri Matisse: Rooms with a View*, New York, 2010, p. 118 (illustrated in color, fig. 81).

Wanda de Guébriant has confirmed the authenticity of this work.

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

9

EDOUARD MANET (1832-1883)

La plage à marée basse

signed 'Manet' (lower right)
oil on canvas
14¼ x 20¼ in. (36.3 x 51.4 cm.)
Painted in Arcachon, March 1871

$2,500,000-3,500,000

"[The painting] depicts boats which are beached on the sand, with the wetness of the sand very much in evidence, and it is a rather foggy day. To me it is [a] very appealing Manet. We have had it in our dining room [for] many years."

—DAVID ROCKEFELLER

PROVENANCE

Dr. Thomas W. Evans, Philadelphia and Paris (before 1897).
The Estate of Dr. Thomas W. Evans, Philadelphia and Paris (until *circa* 1908).
Stendahl Galleries, Los Angeles (1938).
Buel Hammett, Los Angeles (acquired from the above, August 1938).
Mrs. John D. Graham, Santa Barbara (acquired from the above, by 1949); sale, Parke-Bernet Galleries, Inc., New York, 9 November 1955, lot 81.
Paul Rosenberg & Co., New York (acquired at the above sale).
Acquired from the above by the late owners, November 1956.

EXHIBITED

Santa Barbara Museum of Art, 1949-1951 (on loan).
The Art Institute of Chicago and Philadelphia Museum of Art, *Manet and the Sea*, October 2003-May 2004, p. 78 (illustrated in color, p. 142, pl. 55; titled *Boats at Low Tide on the Bay of Arcachon*).

LITERATURE

T. Duret, *Manet and the French Impressionists: Pissarro, Claude Monet, Sisley, Renoir, Berthe Morisot, Cézanne, Guillaumin*, New York, 1910, no. 135.
T. Duret, *Histoire de Edouard Manet et de son oeuvre*, Paris, 1926, p. 254, no. 135.
"Renowned Names Figure in Approaching Sale at Parke-Bernet Galleries" in *Arts Magazine*, vol. XXX, November 1955, p. 7 (illustrated).
D. Rouart and D. Wildenstein, *Edouard Manet: Catalogue raisonné, peinture*, Lausanne, 1975, vol. I, p. 152, no. 169 (illustrated, p. 153).
A.C. Hanson, "A Tale of Two Manets" in *Art in America,* vol. LXVII, December 1979, p. 64 (illustrated, p. 68).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 118-119, no. 25 (illustrated in color, p. 118).

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.

THE ROCKEFELLERS AND MONET

Detail of lot 10.

La Seine à Lavacourt from 1879 was the first painting by Monet that the Rockefeller's acquired—purchasing it in 1953. When thinking about this work, David related "I think we were very fortunate to get it when we did, since we later learned that Perry Rathbone, then at the Boston Museum of Fine Arts, had been anxious to acquire it for the museum."

The Rockefeller collection features works from some of Monet's most important periods and series—including both his rare *Gare Saint Lazare* series from the 1870s and his final great series of Waterlilies featuring his beloved garden at Giverny, which was a source of unending inspiration. *Nymphéas en fleur* is among the largest, most brilliantly colored and vigorously worked canvases that the artist executed—a glorious tribute to the natural world. The inspiration and connection that Monet felt to nature and his surroundings throughout his career is one that defined so much of Peggy and David's lives.

David described their acquisition of Monet's *Nymphéas* relating that "In 1956 Peggy and I went to Paris on what was primarily a banking trip. Before we left, Alfred Barr told us that Claude Monet's son, Michel, had sold a large number of the paintings inherited from his father's estate to a Paris dealer named Madame Katia Granoff. Most of the paintings were of water lilies which had been painted at Giverny at the end of Monet's life. Alfred had acquired a large example for the Museum of Modern Art in 1955 which created quite a sensation. Up to that point, Monet's later works had been less in demand in the art world than his familiar Impressionist pictures. It was felt that the later paintings with their broad brushstrokes and rather abstract designs represented a deterioration in quality as compared with his earlier, more representational paintings. The museum gave prominence to its acquisition of the water lilies just at the moment when Abstract Expressionism, as exemplified by the New York School, was very much in vogue. People came to see in Monet's later works an anticipation of Abstract Expressionism, and suddenly for the first time those works were viewed in a very different and more favorable light…Serious collector interest in Monet's later works had only just begun when we visited Madame Granoff's gallery in 1956. Douglas Dillon was the American ambassador to France at the time, and we took his wife, Phyllis, with us when we went to the gallery, which must have had thirty or more of the water lily series on exhibition. One, which almost certainly was painted in the late afternoon and in which the water is a dark purple and the lilies stand out a glowing white, we bought immediately."

"It took me some time to understand my water lilies…a landscape takes more than a day to get under your skin. And then all at once, I had the revelation—how wonderful my pond was—and reached for my palette. I've hardly had any other subject since that moment."

—CLAUDE MONET

left:
Monet seated before his water-lily pond, *circa* 1926. Unknown photographer. Photo: Musee Clemenceau, Paris, France / Archives Charmet / Bridgeman Images.

previous spread:
Monet beside his water-lily pond at Giverny. Unknown photographer. Photo: Private Collection / Roger-Viollet, Paris / Bridgeman Images.

10

CLAUDE MONET (1840-1926)

Nymphéas en fleur

stamped with signature 'Claude Monet' (Lugt 1819b; on the reverse)
oil on canvas
63 x 70⅞ in. (160.3 x 180 cm.)
Painted *circa* 1914-1917

Estimate on Request

right:
Monet in his studio at Giverny, *circa* 1920. Photograph by Henri Manuel.

following spread, left:
Monet's water-lily pond at Giverny, *circa* 1933. Photo: A. E. Henson / © Country Life Picture Library.

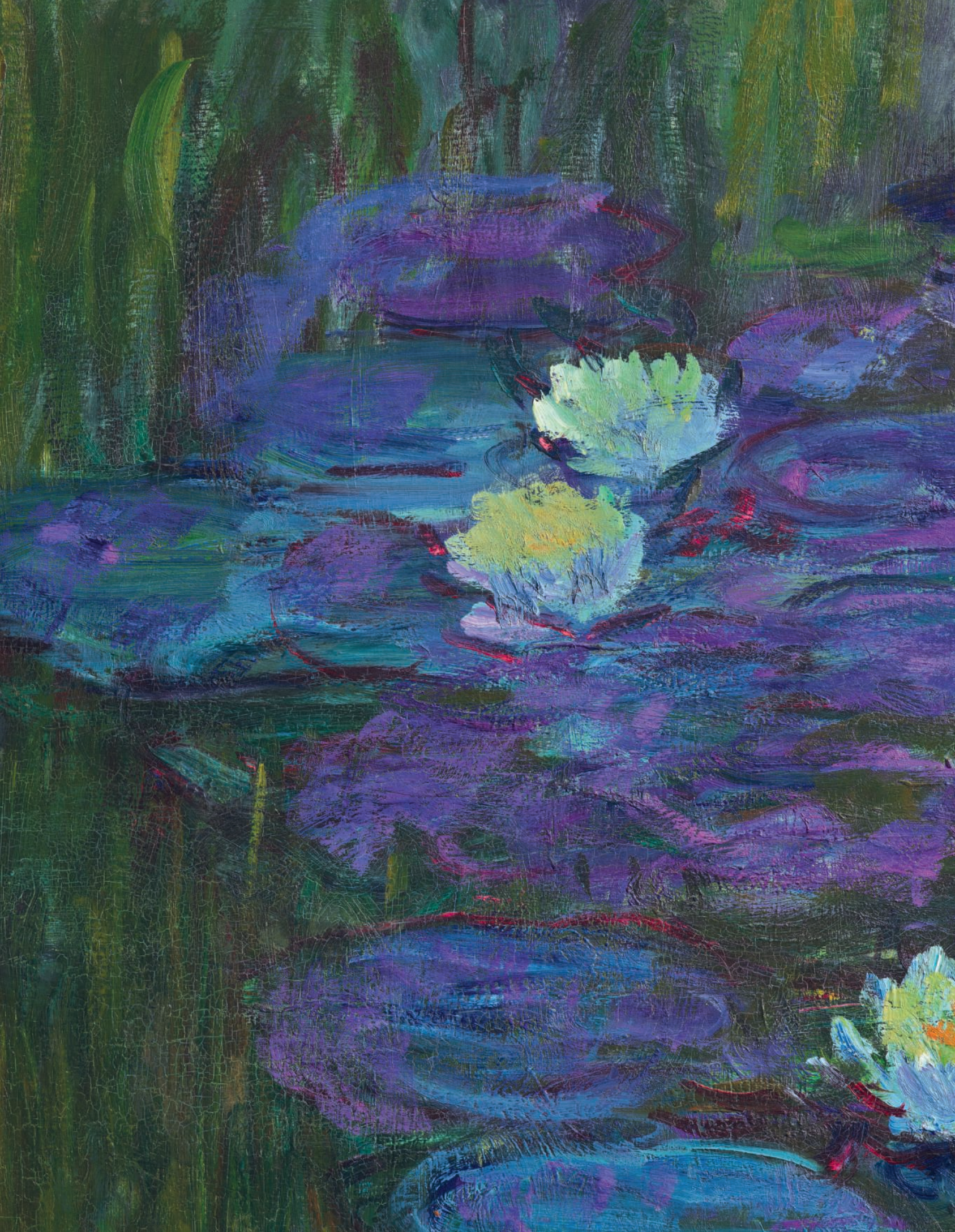
following spread, right and next following spread:
Detail of the present lot.

PROVENANCE
Estate of the artist.
Michel Monet, Giverny (by descent from the above).
Galerie Katia Granoff, Paris (acquired from the above, *circa* 1955).
Acquired from the above through M. Knoedler & Co., Inc., New York by the late owners, June 1956.

EXHIBITED
Paris, Galerie Katia Granoff, *Les Grandes Evasions poétiques de Claude Monet*, June 1956.
New York, M. Knoedler & Co., Inc., *Claude Monet: Les Nymphéas*, October 1956.

LITERATURE
H. Kramer, "Month in Review" in *Arts Magazine*, vol. XXXI, no. 2, November 1956, p. 52 (illustrated).
D. Rouart and J.D. Rey, *Claude Monet: Nymphéas, ou les miroirs du temps, suivi d'un catalogue raisonné par R. Maillard*, Paris, 1972, p. 170 (illustrated; dated *circa* 1918-1921).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 46 and 141-142, no. 42 (illustrated in color, p. 142; illustrated again *in situ* in the Rockefellers' Hudson Pines home, p. 37).
D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné, Peintures, 1899-1926*, Lausanne, 1985, vol. IV, p. 254, no. 1790 (illustrated, p. 255).
D. Wildenstein, *Monet: Catalogue raisonné*, Cologne, 1996, vol. IV, p. 844, no. 1790 (illustrated).
D. Rockefeller, *Memoirs*, New York, 2002, pp. 447-448.
J. Stourton, *Great Collectors of Our Time: Art Collecting Since 1945*, London, 2007, p. 114.
J.-D. Rey and D. Rouart, *Monet Water Lilies: The Complete Series*, Paris, 2008, p. 132 (illustrated; titled *Water Lilies*).

Feature essay with in-depth information for this lot can be found at the back of the catalogue.



View of Vétheuil, 19th century.
Unknown photographer.

previous spread:
Detail of Lot 11.

11

CLAUDE MONET (1840-1926)

La Seine à Lavacourt

signed 'Claude Monet' (lower right)
oil on canvas
23⅝ x 32⅛ in. (60.2 x 81.5 cm.)
Painted in 1879

$8,000,000-12,000,000

right:
Detail of the present lot.

Claude Monet, 1889. Photograph by Theodore Robinson. Fondation Wildenstein, Paris.

PROVENANCE

The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London (acquired from the artist, October 1879).
Galerie Durand-Ruel et Cie., Paris (acquired from the above, October 1894).
Durand-Ruel Galleries, New York (acquired from the above, 1894).
M. Knoedler & Co., Inc., New York (acquired from the above, 1916).
Carnegie Institute, Carnegie Museum of Art, Pittsburgh (acquired from the above, March 1916).
Sam Salz, Inc., New York (acquired from the above, 1953).
Acquired from the above by the late owners, December 1953.

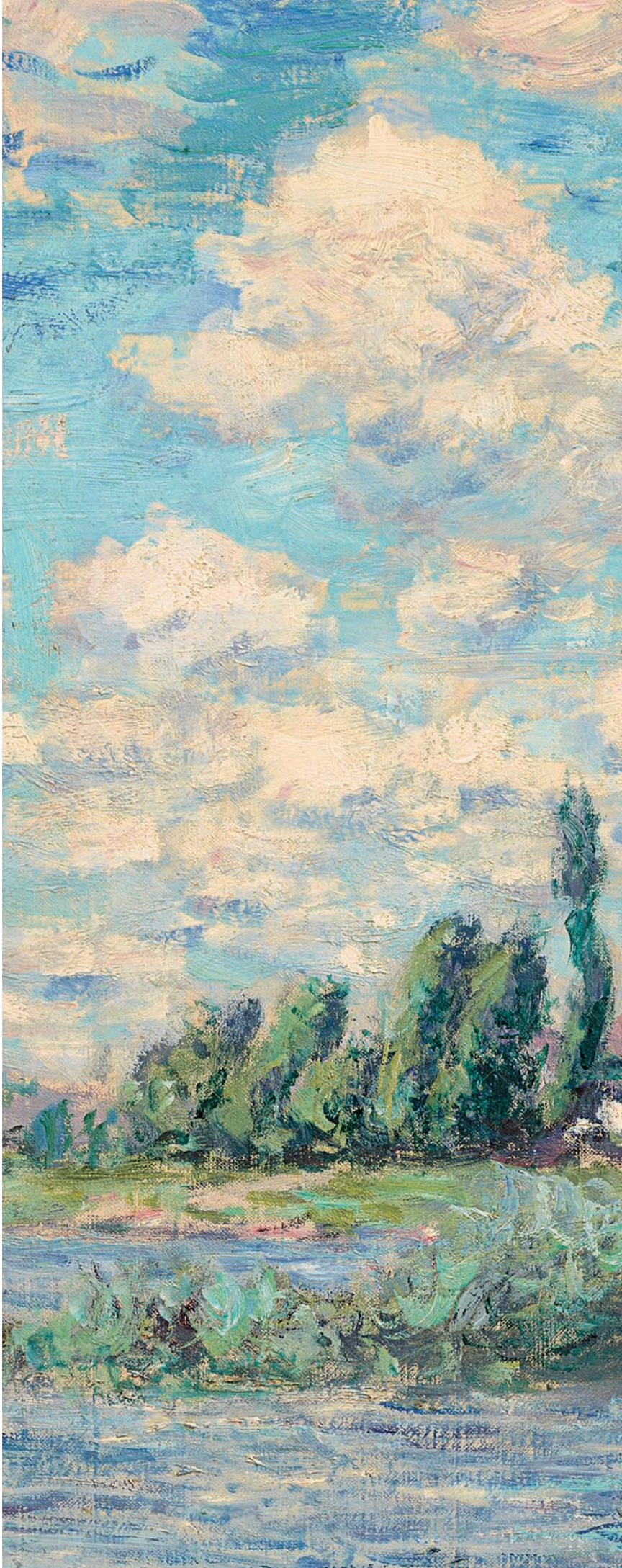
EXHIBITED

(possibly) Paris, 28 avenue de l'Opéra, *Fourth Impressionist Exhibition*, April-May 1879, no. 150.
Seattle, City Department of Fine Arts, *World's Fair: Alaska-Yukon-Pacific Exhibition*, 1909, p. 75, no. 272.
New York, M. Knoedler & Co., Inc., *Paintings by Contemporary French Artists*, January 1916, no. 57.
New York, M. Knoedler & Co., Inc., *Impressionist Treasures from Private Collections in New York for the Benefit of St. Luke's Hospital Center Building Fund*, January 1966, p. 27, no. 19 (illustrated; dated 1878).

LITERATURE

Carnegie Institute, Department of Fine Arts, *Permanent Collection of Paintings: Checklist*, September 1936, p. 17.
Carnegie Institute, Department of Fine Arts, *Permanent Collection of Paintings: Checklist*, February 1945, no. 196.
D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné, 1840-1881*, Lausanne, 1974, vol. I, p. 100, no. 541 (illustrated).
M. Potter, et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 10 and 140-141, no. 41 (illustrated in color, p. 140).
D. Wildenstein, *Claude Monet: Catalogue raisonné, supplément aux peintures, dessins, pastels, index*, Lausanne, 1991, vol. V, p. 34, no. 541.
D. Wildenstein, *Monet: Catalogue raisonné*, Cologne, 1996, vol. II, pp. 211-212, no. 541 (illustrated, p. 211).
A. Dixon, C. McNamara and C. Stuckey, *Monet at Vétheuil: The Turning Point*, exh. cat., University of Michigan, Museum of Art, Ann Arbor, 1998, pp. 58-59.
M. Clarke and R. Thomson, *Monet: The Seine and the Sea, 1878-1883*, exh. cat., National Galleries of Scotland, Edinburgh, 2003, p. 87.

Feature essay with in-depth information for this lot can be found at the back of the catalogue.



12

CLAUDE MONET (1840-1926)

Bord de mer à Sainte-Adresse

signed 'Claude Monet' (lower right)
oil on canvas
17⅛ x 25¾ in. (43.5 x 65.4 cm.)
Painted in 1868

$2,000,000-3,000,000

The beach at Sainte-Adresse, looking toward the Cap de la Hève, 1856-1857. Photograph by Gustave Le Gray.

following spread:
Detail of the present lot.

PROVENANCE

Galerie Durand-Ruel et Cie., Paris (possibly acquired from the artist, February 1873).
Durand-Ruel Galleries, New York (acquired from the above, 1884).
Erwin Davis, New York (possibly acquired from the above).
Durand-Ruel Galleries, New York (acquired from the above, May 1905).
Jean d'Alayer, Paris (acquired from the above, July 1949).
Sam Salz, Inc., New York.
Acquired from the above by the late owners, October 1958.

EXHIBITED

New York, Wildenstein & Co., Inc., *A Loan Exhibition of Paintings by Claude Monet for the Benefit of the Children of Giverny*, April-May 1945, p. 24, no. 9 (dated 1869).
Manchester, New Hampshire, The Currier Gallery of Art, *Monet and the Beginnings of Impressionism: Twentieth Anniversary Exhibition*, October-November 1949, p. 23, no. 37 (dated 1865 and with incorrect dimensions).
New York, The Museum of Modern Art and The Los Angeles County Museum of Art, *Claude Monet: Seasons and Moments*, March-August 1960, no. 1 (titled *The Beach at Sainte-Adresse* and dated *circa* 1865).
Red Bank, New Jersey, Monmouth County Museum, *The Spell of the Sea: An Exhibition Suggesting the Influence of the Sea on the Life and Civilization of the Western World*, May 1965, no. 43 (illustrated; titled *Seacoast at Ste. Adresse* and dated *circa* 1865).

LITERATURE

D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné, 1840-1881*, Lausanne, 1974, vol. I, pp. 40 and 170-171, no. 113 (illustrated).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 137-138, no. 39 (illustrated, p. 137; dated possibly 1868).
D. Wildenstein, *Claude Monet: Catalogue raisonné, supplément aux peintures, dessins, pastels, index*, Lausanne, 1991, vol. V, p. 23, no. 113.
D. Wildenstein, *Monet: Catalogue raisonné*, Cologne, 1996, vol. II, p. 57, no. 113 (illustrated in color).

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

13

CAMILLE PISSARRO (1830-1903)

Paysage avec peupliers, temps gris, Eragny

signed and dated 'C. Pissarro. 99' (lower right)
oil on canvas
32 x 25⅝ in. (81.2 x 65 cm.)
Painted in 1899

$3,000,000-5,000,000

"I am not budging from here. I have been harnessed to my work since June, I have begun some motifs in the field, some with figures. I have reason, I think, to congratulate myself on these things. I think they will be interesting."

—CAMILLE PISSARRO

Pissarro at his studio window, Éragny-sur-Epte. Unknown photographer. Musée Camille Pissarro, Pontoise.

right:
Detail of the present lot.

following spread:
Detail of lot 14.

PROVENANCE
Estate of the artist.
Julie Pissarro, Paris (by descent from the above, 1904).
Ludovic-Rodolphe Pissarro, Paris (gift from the above, 1921).
Sam Salz, Inc., New York (acquired from the above).
Acquired from the above by the late owners, May 1953.

EXHIBITED
Paris, Manzi et Joyant, *Rétrospective d'oeuvres de Camille Pissarro*, January-February 1914, no. 34 (titled *Paysage à Eragny (temps gris)*).
Paris, Nunès et Fiquet, *La Collection de Madame Veuve C. Pissarro*, May-June 1921, p. 8, no. 19 (titled *Paysage à Eragny (temps gris)*).
New York, Center for Inter-American Relations Art Gallery, *Pissarro in Venezuela*, February-March 1968.

LITERATURE
L.R. Pissarro and L. Venturi, *Camille Pissarro: son art—son oeuvre*, Paris, 1939, vol. I, p. 232, no. 1082 (illustrated, vol. II, pl. 216; titled *Paysage, temps gris à Eragny*).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 130, no. 34 (illustrated in color; titled *Paysage à Eragny, temps gris*).
J. Pissarro, *Camille Pissarro*, New York, 1993, pp. 237 and 241 (illustrated, p. 240, fig. 282; with inverted dimensions).
J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro: Catalogue critique des peintures*, Paris, 2005, vol. III, p. 796, no. 1285 (illustrated in color).

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

14

PAUL GAUGUIN (1848-1903)

Fleurs dans un vase

signed and dated 'P Gauguin 86 -' (lower left)
oil on canvas
23⅞ x 28⅞ in. (60.7 x 73.9 cm.)
Painted in 1886-1887 and 1893-1895

$5,000,000-7,000,000

P. Gauguin 86

left:
Detail of the present lot.

Gauguin in his studio on the rue Vercingétorix, Paris, late 1893 or early 1894. Unknown photographer. Photo: Private Collection / Bridgeman Images.

PROVENANCE

Oscar Federer, Ostrava and Montreal (by 1938 and until 1959); Sold by the above through Justin K. Thannhauser, New York; Harriet H. Jonas, New York (acquired from the above, by 1959). Private collection, New York (by descent from the above); sale, Christie's, New York, 2 May 2006, lot 35.
Acquavella Galleries, Inc., New York (acquired at the above sale). Acquired from the above by the late owner, June 2006.

EXHIBITED

Amsterdam, Stedelijksmuseum, *Honderd Jaar Fransche Kunst*, July-September 1938, no. 122b.
(possibly) Montreal Museum of Fine Arts, *Art from Montreal Collections*, June 1945, no. 26.
New York, The Metropolitan Museum of Art, *Gauguin: Paintings, Drawings, Prints, Sculpture*, April-May 1959, pp. 28-29, no. 7 (titled *Still Life with Flowers* and dated possibly 1886).
New York, The Metropolitan Museum of Art, *Paintings from Private Collections: Summer Loan Exhibition*, Summer 1961, no. 39 (titled *Still Life with Flowers*).

LITERATURE

G. Wildenstein, *Gauguin*, Paris, 1964, vol. I, pp. 77-78, no. 210 (illustrated, p. 77; dated 1886).
M. Bodelsen, "The Wildenstein-Cogniat Gauguin Catalogue" in *Burlington Magazine*, vol. CVIII, no. 754, January 1966, pp. 33 and 36.
G.M. Sugana, *L'opera completa di Gauguin*, Milan, 1972, p. 89, no. 53 (illustrated; titled *Borraccia e vaso di fiori* and dated possibly 1886).
L. Van Dowski, *Die Wahrheit über Gauguin*, Darmstadt, 1973, p. 256, no. 84a (titled *Vase de Fleurs et Gourde*).
E. Fezzi, *Gauguin: Every Painting I*, New York, 1980, p. 64, no. 237 (illustrated).
G. Lowry, intro., *The David and Peggy Rockefeller Collection: Supplement*, New York, 2015, vol. V, pp. 10 and 38-40 (illustrated in color, p. 38; details illustrated in color, p. 39; dated after 1891).

This work will be included in the forthcoming Paul Gauguin Digital *Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

DAVID ROCKEFELLER AND THE STEIN ESTATE

Studio of Gertrude and Leo Stein, 27, rue de Fleurus, Paris, early 1906. Unknown photographer. Beineke Yale Library. Matisse: © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York; Picasso: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York; Manguin: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

following spread:
Studio of Gertrude and Leo Stein, 27, rue de Fleurus, Paris, *circa* 1913. Unknown photographer. The Cone Collection Archives, The Baltimore Museum of Art. Manguin: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris; Picasso: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Picasso's *Fillette à la corbeille fleurie, Tête,* and *Pomme,* like nearly all of the artist's works acquired jointly by Gertrude and Leo Stein, remained with Gertrude after she and her brother divided up the collection and parted ways in 1913. These pictures remained on the walls of Gertrude's apartment at 27, rue de Fleurus, and after 1938 at 5, rue Christine, Paris. *Fillette* and *Tête* were photographed in situ at both locations, *Pomme* in the latter. Gertrude lent *Fillette* to exhibitions several times, including Picasso's important retrospective at the Galerie Georges Petit during the summer of 1932, which subsequently travelled to the Kunsthaus Zürich, thus also becoming the artist's first museum retrospective. This painting was not seen in America, however, during her lifetime.

Gertrude Stein died in 1946, aged seventy-two. She had bequeathed her famous portrait by Picasso to The Metropolitan Museum of Art, New York, and left the rest of her collection to Allan Stein, the son of her brother Michael and his wife Sarah. Gertrude stipulated that Alice B. Toklas should have access to the works for the remainder of her life. Alice continued to live with the paintings and drawings in the rue Christine residence, until she was evicted in 1964 and compelled to move into a modern apartment, where it was forbidden to nail into the walls, so that the paintings had to stand on or be propped up against various pieces of furniture. Alice lived to the age of 87, and died in 1967. The Stein estate was then in the hands of three heirs—two grand-nieces and a grand-nephew—who wished to sell the collection.

"Needless to say, many people were interested in buying it," David Rockefeller wrote, "so there were offers from dealers and private individuals from all over the world. Bill Liebermann [director of the Department of Painting and Sculpture at The Museum of Modern Art, New York] knew the Stein family, and the heirs were favorably disposed toward having the museum buy the collection if it could come up with a competitive bid. The museum did not have sufficient acquisition funds to enable it to purchase the collection, so, as chairman of the museum's board of trustees, I undertook to put together a syndicate to buy it" (quoted in M. Potter, *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, p. 49).

The participants in this enterprise included William S. Paley, then president of MoMA and chairman of the Columbia Broadcasting System board; David's brother Nelson, an earlier president of the museum and at that time governor of New York; John Hay Whitney, another prior chairman of the museum and the publisher of the *New York Herald Tribune*; and André Meyer, a leading collector of nineteenth and twentieth century French paintings. William A. Burden, another former MoMA president, had initially expressed interest in participating but subsequently withdrew—David Rockefeller acquired his share in the syndicate in addition to his own.

The paintings, then in storage at Chase Bank in Paris, were inspected, and their condition was determined to be good, with most requiring only cleaning and new frames. The New York dealer Eugene V. Thaw prepared an evaluation of the collection, which became the basis of the syndicate's offer to the Stein Estate: $6.8 million. If this proved successful, it was agreed that six of the paintings, those in which MoMA was most interested, would be given or left to the museum by the members of the syndicate who acquired them. The heirs accepted the syndicate's bid, and the paintings, which had been moved to London, were shipped to New York in mid-1968.

"A date was set when the syndicate members could get together to decide on who would get which paintings," David Rockefeller continued. "We met on the afternoon of December 14, 1968 in the old Whitney wing of the museum, where all the paintings had been placed around a large room. Every syndicate member was present, except for Jock Whitney, who was represented by Walter Thayer."

"Our first choice was Picasso's 'Girl with a Basket of Flowers', and our second choice was his 'Reservoir.' As a result of the draw, we were able to select both of these paintings. Had we not drawn number one choice, we would have lost the 'Girl with a Basket of Flowers'..."

—DAVID ROCKEFELLER

The library of the Peggy and David Rockefeller residence in Manhattan. Photograph by Ezra Stoller. Photo: © Ezra Stoller/ Esto. Left, Matisse (lot 8): © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York. Right, Picasso (lot 15): © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

following spread:
Detail of Lot 15. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

"Six numbers on slips of paper were placed in an old felt hat and each syndicate member was asked to draw a number to determine the order in which the selection would be made. I was the last one to draw, but there were two slips left since I had two of the six shares. Fortunately for me the remaining slips were numbers one and three. Peggy and I had decided in advance the order in which we would make our selection. Our first choice was *Picasso's Girl with a Basket of Flowers*, and our second choice was his *Reservoir* [1909; Zervos, vol. 2*, no. 157]. As a result of the draw, we were able to select both of these paintings. Had we not drawn number one choice, we would have lost the *Girl with a Basket of Flowers*, since it was the first choice of everyone except my brother Nelson, and he had drawn a high number" (*ibid.*).

According to Mr. Rockefeller, he and Peggy paid "just under a million [dollars] in 1968" for *Fillette à la corbeille fleurie* (*Memoirs*, New York, 2002, p. 454, fn.7). Two years later the painting was seen in an American museum exhibition for the first time. "It had been agreed in advance," David Rockefeller wrote, "by all the syndicate members that they would lend the entire collection to the museum for a major exhibition.

This exhibition, called *Four Americans in Paris,* opened in December of 1970 and included over two hundred works, not only the ones we had bought but others as well which had belonged to Gertrude Stein and her brothers and sister-in-law when they all lived together in Paris. The show was exceptionally popular and a great critical success. It was seen by over 200,000 people during its eleven-week stay at the museum.

"The paintings which no syndicate member selected at the time of the distribution were sold two or three years later through Eugene Thaw at prices well above the originally assigned values. Thus, the cost of the paintings acquired by the syndicate members was reduced by that amount on a proportionate basis. It was a fascinating transaction which benefitted The Museum of Modern Art while at the same time giving great satisfaction to the syndicate participants" (*op. cit.,* 1984, pp. 49-50).

Peggy and David Rockefeller installed *Fillette à la corbeille fleurie* in the library of their Manhattan residence at 146 East 65th Street. On the adjacent wall hung the Matisse *Odalisque aux magnolias*.

"This one always had something coming out of this one. This one was working. This one always had been working. This one was always having something that was coming out of this one that was a solid thing, a charming thing, a lovely thing, a perplexing thing, a disconcerting thing, a simple thing, a clear thing, a complicated thing, an interesting thing, a disturbing thing, a repellent thing, a very pretty thing. This one was one certainly being one having something coming out of him."

—GERTRUDE STEIN, *PICASSO*, 1909
(PUBLISHED IN *CAMERA WORK*, NEW YORK, AUGUST 1912, PP. 29-30)

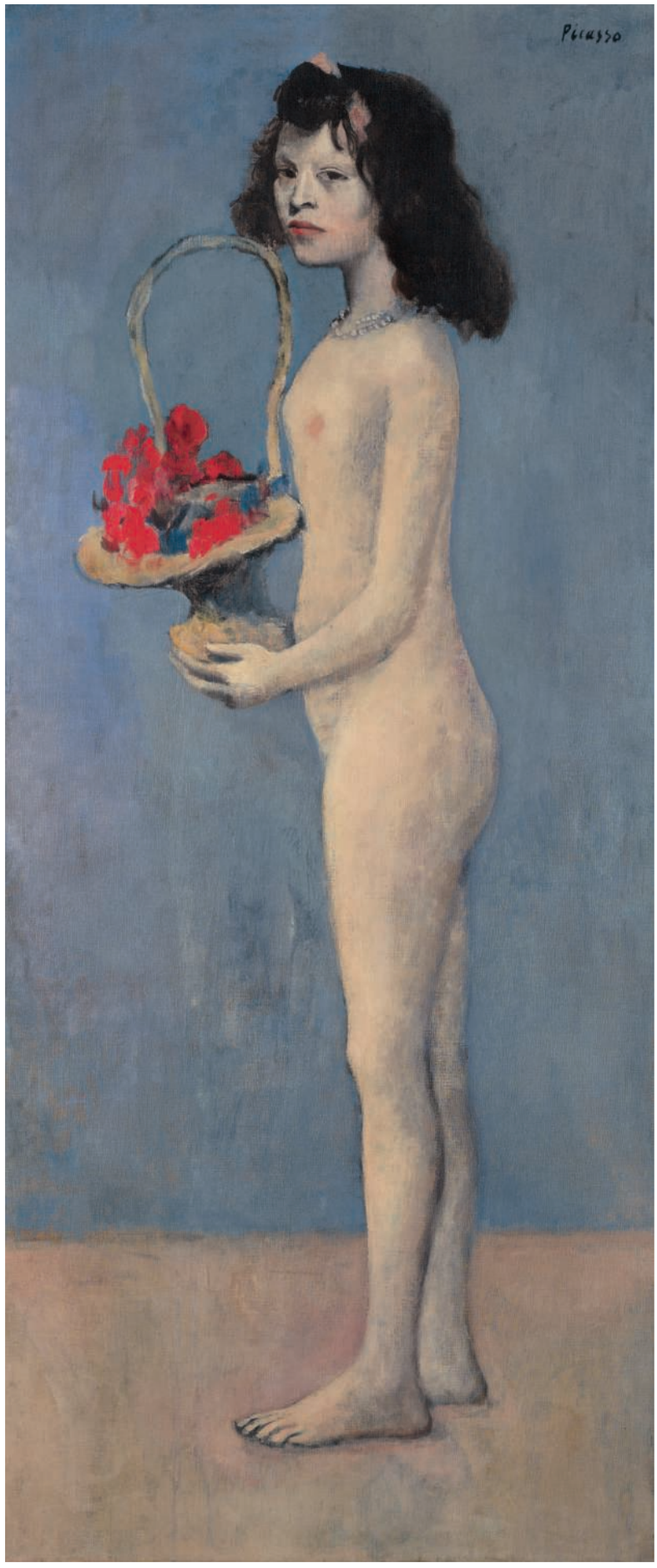
15

PABLO PICASSO (1881-1973)

Fillette à la corbeille fleurie

signed 'Picasso' (upper right); signed again, dated and inscribed 'Picasso 1905 13 Rue Ravignan' (on the reverse)
oil on canvas
60⅞ x 26 in. (154.8 x 66.1 cm.)
Painted in 1905

Estimate on Request


Picasso

right and following spread:
Details of the present lot.

PROVENANCE

Galerie du Vingtième Siècle (Galerie Clovis Sagot), Paris (acquired from the artist).
Gertrude and Leo Stein, Paris (acquired from the above, 1905).
Gertrude Stein, Paris (acquired from Leo Stein, 1913 or 1914).
Estate of Gertrude Stein, Paris (1946).
Syndicate of The Museum of Modern Art, New York (acquired from the above, 1968).
Acquired from the above by the late owners, December 1968.

EXHIBITED

London, Grafton Galleries, *Manet and the Post-Impressionists*, November 1910-January 1911, no. 30.
Paris, Galeries Georges Petit, *Picasso*, June-July 1932, no. 37 (illustrated; incorrectly catalogued as signed lower right).
Kunsthaus Zürich, *Picasso*, September-October 1932, no. 26 (with inverted dimensions).
Paris, Petit Palais, *Les maîtres de l'art independant: 1893-1937*, June-October 1937, no. 29.
(probably) Paris, Galerie Max Kaganovitch, *Oeuvres choisies du XXe siècle*, May-July 1951, no. 36 (with incorrect dimensions).
Paris, Maison de la Pensée Française, *Picasso: deux periodes, 1900-1914 et 1950-1954*, July-August 1954, no. 2.
Marseilles, Musée Cantini, *Cinquante chefs-d'oeuvre de Picasso*, May-July 1959, no. 7.
London, Tate Gallery, *Picasso*, July-September 1960, no. 23 (illustrated, pl. 5c).
New York, The Museum of Modern Art, *Four Americans in Paris: The Collections of Gertrude Stein and Her Family*, December 1970-March 1971, pp. 26 and 166-167 (illustrated, pl. 32; illustrated again *in situ* in the Steins' home, pp. 88 and 92).
Ottawa, National Gallery of Canada, *Gertrude Stein and Picasso and Juan Gris*, June-August 1971, no. 3 (illustrated; illustrated again *in situ* in the Stein's home at 27 Rue de Fleurus, fig. 3).
New York, The Museum of Modern Art, *Pablo Picasso: A Retrospective*, May-September 1980, p. 58 (illustrated in color, p. 67).
New York, The Museum of Modern Art, *Masterpieces from the David and Peggy Rockefeller Collection: Manet to Picasso*, June-September 1994, pp. 19, 56, 89-91 and 97 (illustrated in color, p. 57).
Dusseldorf, Kunstsammlung Nordrhein-Westfalen, *Picassos Welt der Kinder*, September 1995-March 1996, p. 251, no. 39 (illustrated in color).

LITERATURE

Le courrier français, 2 November 1905 (illustrated on the cover; titled *Fleur de Pavé*).
(probably) L. Stein letter to Mabel Foote Weeks, 29 November 1905.
C.J. Holmes, *Notes on the Post-Impressionist Painters: Grafton Galleries*, London, 1910, p. 23.
W. Sickert, "Post-Impressionists" in *Fortnightly Review*, January 1911, p. 82.
M. Raynal, *Picasso*, Paris, 1922 (illustrated, pl. 20; titled *Le panier fleuri*).
A. Salmon, "Dessins inédits de Cézanne" in *Cahiers d'art*, vol. I, 1926, p. 264.
C. Zervos, *Pablo Picasso*, Paris, 1932, vol. 1, p. XLVI, no. 256 (illustrated, pl. 113; with incorrect dimensions).
G. Stein, *The Autobiography of Alice B. Toklas*, New York, 1933, p. 52.
G. Stein, *Picasso*, Paris, 1938, pp. 26-31 (illustrated in color; titled *Petite fille au panier de fleurs*).
J. Cassou, *Picasso*, Paris, 1940, p. 57 (illustrated in color).
L. Stein, *Appreciation: Painting, Poetry and Prose*, New York, 1947, p. 173.
D. Sutton, *Picasso: peintures, époques bleue et rose*, Paris, 1948 (illustrated in color, pl. XV).
E. Fuller, ed., *Journey into the Self: Being the Letters, Papers and Journals of Leo Stein*, New York, 1950, p. 148.
R. Cogniat, *Histoire de la peinture*, Paris, 1955, vol. II, pp. 157-158 (illustrated in color, p. 157; incorrectly dated 1906).
F. Elgar and R. Maillard, *Picasso*, Paris, 1955 (illustrated).
D.-H. Kahnweiler and H. Parmelin, *Picasso: oeuvres des musées de Léningrad et de Moscou et de quelques collections parisiennes*, Paris, 1955, p. 24 (illustrated in color, p. 25).
J.C. Aznar, *Picasso y el Cubismo*, Madrid, 1956, pp. 374 and 379 (illustrated, fig. 264; titled *Muchacha con canastillo*).
G. Diehl, *Picasso*, New York, 1960, p. 15 (illustrated).
A. Blunt and P. Pool, *Picasso: The Formative Years*, London, 1962, p. 26.
P. Daix, *Picasso*, New York, 1965, p. 44 (illustrated in color, p. 43).
P. Pool, "Picasso's Neo-Classicism: First Period 1905-1906" in *Apollo*, vol. LXXXI, February 1965, p. 125.
P. Daix and G. Boudaille, *Picasso: The Blue and Rose Periods, A Catalogue Raisonné, 1900-1906*, London, 1967, pp. 78 and 80, no. XIII.8 (illustrated, p. 276).
D. Sutton and P. Lecaldano, *The Complete Paintings of Picasso: Blue and Rose Periods*, New York, 1968, pp. 86 and 105, no. 219 (illustrated, p. 104).
J.P. Crespelle, *Picasso and His Women*, New York, 1969, p. 68.
E. Burns, ed., *Gertrude Stein on Picasso*, New York, 1970, pp. 13 and 110 (illustrated, p. 126; illustrated again in color, p. 9 and *in situ* in the Steins' home at 27 Rue de Fleurus, p. 111).
T. Prideaux, "Four Patron Saints" in *Life Magazine*, 23 April 1971 (illustrated in color *in situ* in the Steins' home).
F. Elgar and R. Maillard, *Picasso*, New York, 1972, p. 190 (illustrated, p. 187).
J. Leymarie, *Picasso: The Artist of the Century*, New York, 1972, p. 212 (illustrated).
E. Wilson, *They Named Me Gertrude Stein*, New York, 1973, pp. 72-73 and 77.
J. Hobhouse, *Everybody Who Was Anybody: A Biography of Gertrude Stein*, New York, 1975 (illustrated *in situ* in the Steins' home at 27 Rue de Fleurus; titled *Jeune fille aux fleurs*).
G. Laporte, *Sunshine at Midnight: Memories of Picasso and Cocteau*, London, 1975, pp. 94-95 and 120.
R. Johnson, "Picasso's Parisian Family and the 'Saltimbanques'" in *Arts Magazine*, vol. LI, January 1977, pp. 94-95.
E.A. Carmean, Jr., *Picasso: The Saltimbanques*, exh.cat, National Gallery of Art, Washington, D.C., 1980, pp. 52 and 91, no. 84 (illustrated, p. 52, fig. 68).
Kodansha, pb., *Pablo Picasso: The Rose Period*, Tokyo, 1981, no. 23 (illustrated in color).
J. Palau i Fabre, *Picasso: The Early Years, 1881-1907*, Barcelona, 1981, pp. 422 and 424-426, no. 1155 (illustrated in color, p. 425, figs. 1155-1156).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 10, 50, 258-260 and 271-272, no. 96 (illustrated in color, p. 259; illustrated again *in situ* at the Rockefellers' 65th street home, p. 34).
C.A. Nathanson, "The American Reaction to London's First Grafton Show" in *Archives of American Art Journal*, vol. 25, no. 3, 1985, pp. 3-4 (illustrated, p. 4).
F. Olivier, *Souvenirs Intimes: écrits pour Picasso*, Paris, 1988, pp. 208-209.
S. Oshima, *Picasso*, Tokyo, 1990, vol. II, no. 90 (illustrated in color).
J. Richardson, *A Life of Picasso: 1881-1906*, New York, 1991, vol. I, pp. 340, 354, 397-398, 403 and 514, no. 36 (illustrated, p. 342; illustrated again *in situ* in the Steins' home at 27 Rue de Fleurus, p. 399).
A. Schneider, *Picasso and His Time*, exh. cat., Museum Berggruen, Berlin, 1991, p. 198 (illustrated in color).
P. Daix, *Picasso: Life and Art*, New York, 1993, p. 55.
C. Geelhaar, *Picasso: Wegbereiter und Förderer seines Aufsteigs, 1899-1939*, Zürich, 1993, p. 200 (illustrated, fig. 222; installation photograph of the 1932 exhibition at Galeries Georges Petit, p. 185).
G. Stein, *The Autobiography of Alice B. Toklas*, New York, 1993, p. 57.
P. Daix, *Picasso and Portraiture: Representation and Transformation*, exh. cat., The Museum of Modern Art, New York, 1996, p. 258 (illustrated).
M. McCully, *Picasso: The Early Years, 1892-1906*, exh. cat., National Gallery of Art, Washington, D.C., 1997, p. 259, no. 139 (illustrated in color).
B. Léal, C. Piot and M.-L. Bernadac, *The Ultimate Picasso*, New York, 2000, pp. 87 and 505, no. 177 (illustrated in color, p. 86).
D. Rockefeller, *Memoirs*, New York, 2002, p. 454.
J. Stourton, *Great Collectors of Our Time: Art Collecting Since 1945*, London, 2007, p. 116 (illustrated in color, p. 115).
L. Madeline, ed., *Pablo Picasso—Gertrude Stein: Correspondence*, New York, 2008, p. 6 (illustrated, fig. 3).
T. Bezzola, *Picasso by Picasso: His First Museum Exhibition 1932*, exh. cat., Kunsthaus Zürich, 2010, pp. 197 and 214, no. 26 (illustrated in color, p. 214; installation photograph of the 1932 exhibition at Galeries Georges Petit, p. 87).
J. Bishop, C. Debray and R. Rabinow, eds., *The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde*, exh. cat., The Metropolitan Museum of Art, New York, 2011, pp. 429, no. 232 (illustrated in color, p. 29, pl. 9; illustrated *in situ* in the Steins' home, pp. 3, 362, 364, 367-369, 373 and 376, figs. 346, 349, 352-354, 358 and 361).
M. McCully, *Picasso in Paris: 1900-1907*, exh. cat., Van Gogh Museum, Amsterdam, 2011, p. 186 (illustrated in color, fig. 55).
S. Roe, *In Montmartre: Picasso, Matisse and Modernism in Paris, 1900-1910*, New York, 2015, pp. 121-122.

Please note that this painting has been requested by the Musée d'Orsay for its forthcoming exhibition *Picasso: Bleu et rose* to be held from September 2018-January 2019.

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

Picasso, Paris, 1904.
Photograph by Ricardo Canals.
Photo: Musee de Montmartre,
Paris, France / Archives
Charmet / Bridgeman Images.

right:
Detail of the present lot.

16

PABLO PICASSO (1881-1973)

Tête (étude pour* Nu à la draperie*)

gouache and watercolor on paper
12⅜ x 9½ in. (31.3 x 24.2 cm.)
Painted in 1907

$1,000,000-1,500,000

left:
Gertrude Stein at 5, rue Christine, Paris, with *Tête* (lot 16) and *Pomme* (lot 1) at lower right on the wall. Unknown photographer. Photo: AFP/Getty Images. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

below:
Picasso in his studio at the Bateau Lavoir, Montmartre, Paris, 1908. Unknown photographer. Archives Picasso. Photo: © RMN-Grand Palais / Art Resource, NY. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

PROVENANCE
Gertrude and Leo Stein, Paris (acquired from the artist, fall 1907).
Gertrude Stein, Paris (acquired from Leo Stein, 1913 or 1914).
Estate of Gertrude Stein, Paris (1946).
Syndicate of The Museum of Modern Art, New York (acquired from the above, 1968).
Acquired from the above by the late owners, October 1972.

EXHIBITED
New York, The Museum of Modern Art, *Four Americans in Paris: The Collections of Gertrude Stein and Her Family*, December 1970-March 1971, p. 169.
Ottawa, National Gallery of Canada, *Gertrude Stein and Picasso and Juan Gris*, June-August 1971, no. 11 (illustrated).

LITERATURE
J. Richardson, *Pablo Picasso: Watercolours and Gouaches*, London, 1964, p. 30.
E. Burns, ed., *Gertude Stein on Picasso*, New York, 1970, p. 67 (illustrated).
F. Russoli and F. Minervino, *L'opera completa di Picasso cubista*, Milan, 1972, p. 90, no. 47 (illustrated; titled *Busto femminile*).
P. Daix and J. Rosselet, *Picasso: The Cubist Years, 1907-1916, A Catalogue Raisonné of the Paintings and Related Works*, London, 1979, pp. 186 and 207, no. 88 (illustrated, p. 207; dated summer 1907 and with incorrect medium).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 262-264, no. 98 (illustrated, p. 263; dated summer 1907).
H. Seckel, *Les demoiselles d'Avignon*, exh. cat., Musée Picasso, Paris, 1988, p. 260, no. 6 (illustrated, p. 262; titled *Buste de femme (ou étude pour le marin)*, dated June-July 1907 and with incorrect medium).
J. Richardson, *A Life of Picasso: 1907-1917*, New York, 1996, vol. II, p. 25 (illustrated; with incorrect medium).
J. Bishop, C. Debray and R. Rabinow, eds., *The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde*, exh. cat., San Francisco Museum of Modern Art, 2011, p. 445, no. 367 (*in situ* photographs, pp. 370 and 393, pls. 355 and 384; dated June-July 1907 and with incorrect medium).

Maya Widmaier-Picasso has confirmed the authenticity of this work.

Claude Picasso has confirmed the authenticity of this work.

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

17

VINCENT VAN GOGH (1853-1890)

Planteuse de betteraves

signed, titled and dated 'Vincent planteuse de betteraves - Juin -' (lower left)
black chalk on paper
18⅛ x 20¾ in. (46.2 x 52.8 cm.)
Drawn in Nuenen, June 1885

$1,800,000-2,500,000

Detail of the present lot.

PROVENANCE

Hidde Nijland, The Hague (before 1904).
Dirk Hidde Nijland, Santpoort (by descent from the above, by 1931).
Huinck & Scherjon, Co., Amsterdam (possibly acquired from the above, by June 1953).
Coleman Art Gallery, Philadelphia (by 1961).
E.R. Schaible, Easton, Pennsylvania.
Anon. sale, Parke-Bernet Galleries, Inc., New York, 16 December 1970, lot 13.
Rose Faggen, New York (acquired at the above sale); Estate sale, Christie's, New York, 9 May 2007, lot 2.
Acquired at the above sale by the late owner.

EXHIBITED

Amsterdam, Kunsthandel Huinck & Scherjon, *Tentoonstelling van schilderijen, aquarellen, tekeningen en beeldhouwwerken uit de verzameling*, June-July 1953, no. 10 (dated 1883-1885).
Philadelphia, Coleman Art Gallery, *Art is Forever: Loan Collectors' Exhibition*, June 1961.

LITERATURE

J.-B. de la Faille, *The Works of Vincent van Gogh: His Paintings and Drawings*, Amsterdam, 1970, p. 451, no. 1272a (illustrated, p. 450).
J. Hulsker, *The Complete van Gogh: Paintings, Drawings, Sketches*, New York, 1980, pp. 182-183, no. 822 (illustrated, p. 183).
J.-B. de la Faille, *Vincent van Gogh: The Complete Works on Paper Catalogue Raisonné*, San Francisco, 1992, vol. I, p. 326, no. 1272a (illustrated, vol. II, pl. CCXXVII).
J. Hulsker, *The New Complete van Gogh: Paintings, Drawings, Sketches*, Amsterdam, 1996, p. 182, no. 822 (illustrated, p. 183).
A. de Robertis and M. Smolizza, *Vincent van Gogh: Le opere disperse: oltre 1000 disegni e depinti citanti dall'artista e introvabili*, Nuoro, 2005, p. 160 (titled *Contadina che pianta barbabietole*).
T. Meedendorp, *Drawings and Prints of Vincent van Gogh in the Collection of the Kröller-Müller Museum*, Otterlo, 2007, pp. 422 and 424.
G. Lowry, intro., *The David and Peggy Rockefeller Collection: Supplement*, New York, 2015, vol. V, pp. 14 and 35-37, no. 6 (illustrated in color, p. 35).

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

ALFRED BARR: BUILDING A MUSEUM AND THE ROCKEFELLER COLLECTION

Alfred H. Barr, Jr., Philip Johnson, and Margaret Scolari Barr, Cortona, Italy, 1932. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.

following spread:
Detail of lot 18.

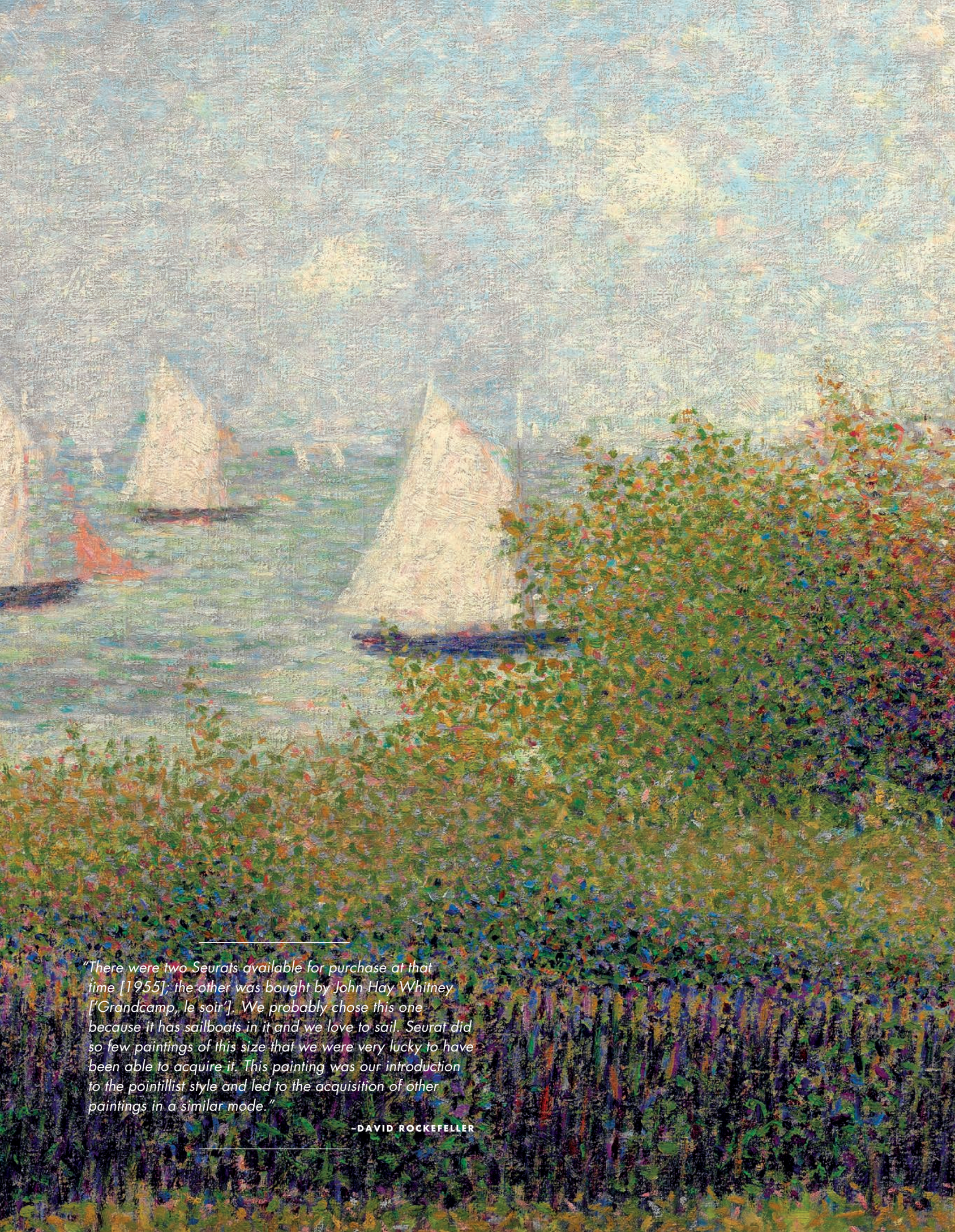
Abby Aldrich Rockefeller was a trailblazing, polymathic collector who found inspiration in fields as widespread as Buddhist art, Japanese textiles, and modern European painting and sculpture. Her passion for collecting would lead to the founding of The Museum of Modern Art, which was first put under the stewardship of a young art historian, Alfred H. Barr, Jr. Together with the other founders of the museum, Barr became a constant presence in the Rockefeller home, filling the rooms with lively discussions about modern art and the direction of the museum. Barr would in turn become a trusted advisor to Peggy and David and can be credited with expanding their burgeoning collection to include many of the artists and masterpieces that we see today.

David discussed Barr's influence on the collection: "In 1948, I had gone on the board of the Museum of Modern Art, taking my mother's place after her death. As a result, I became exposed on a regular basis to many exciting contemporary works which I increasingly found engaging and challenging. One day, a year or two after we had acquired our house on 65th Street, Alfred Barr and his wife, Marga, came to cocktails. Marga quite shocked us by saying, as she looked around our living room, that she could not understand how we could be satisfied with such banal and uninteresting paintings when there were so many exciting things to be had—indeed, I remember her commenting somewhat disparagingly about 'all the men in little red coats!' We were, understandably I think, rather annoyed at the time, but her comments left their mark. From then on, Alfred Barr began bringing to our attention a variety of high quality painting we had never been exposed to before."

"...Alfred Barr began bringing to our attention a variety of high quality painting we had never been exposed to before."

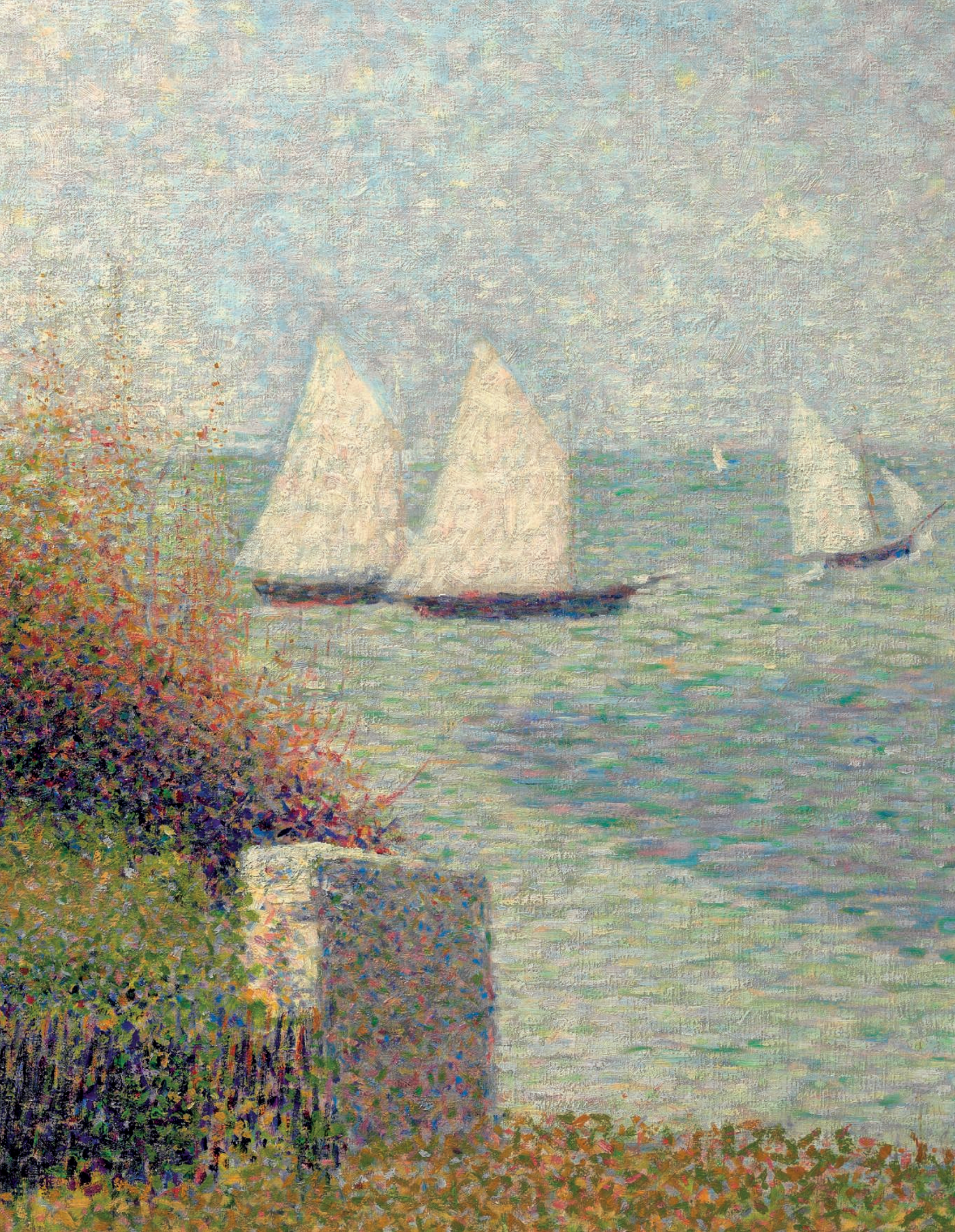
—DAVID ROCKEFELLER

With Barr's encouragement Peggy and David would go on to purchase works such as Monet's *Nymphéas en fleur* and *Bord de mer à Sainte-Adresse*; Signac's *Portrieux. La Comtesse (Opus no. 191)*; Seurat's *La rade de Grandcamp (Le port de Grandcamp)*; Seguin's rare four-part screen, *Les délices de la vie*; Gris's cubist collage *La table de musicien*; Henri Matisse's early still-life, *Fruits* as well as works by Renoir, Vuillard, Bonnard and Morandi, all included in this sale.



"There were two Seurats available for purchase at that time [1955]; the other was bought by John Hay Whitney ['Grandcamp, le soir']. We probably chose this one because it has sailboats in it and we love to sail. Seurat did so few paintings of this size that we were very lucky to have been able to acquire it. This painting was our introduction to the pointillist style and led to the acquisition of other paintings in a similar mode."

–DAVID ROCKEFELLER



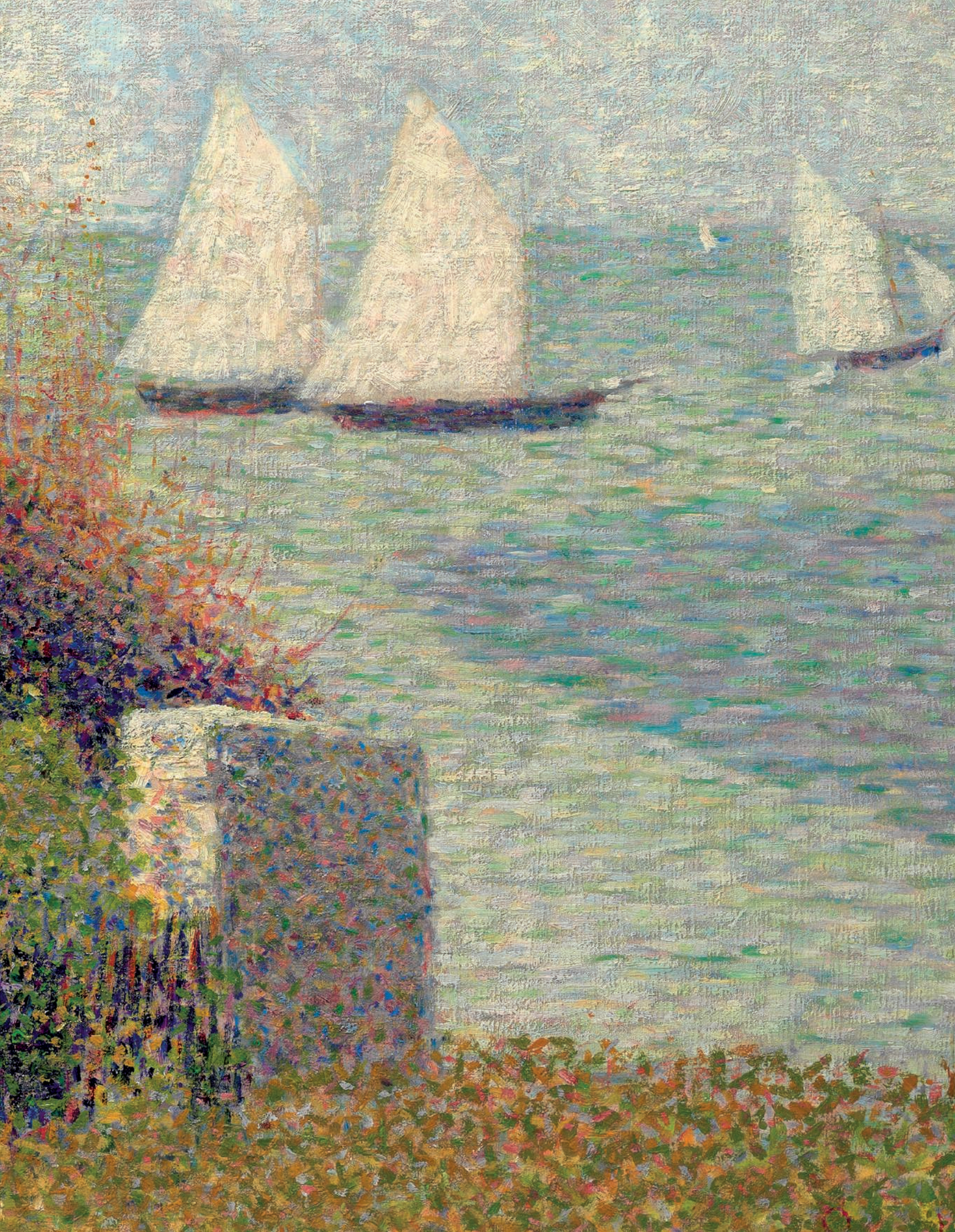
18

GEORGES SEURAT (1859-1891)

La rade de Grandcamp (Le port de Grandcamp)

signed 'Seurat' (lower right)
oil on canvas
25¾ x 32 in. (65.4 x 81.2 cm.)
Painted in summer 1885

Estimate on Request



PROVENANCE

Estate of the artist.
Ernestine Seurat, Paris (mother of the artist, by descent from the above, May 1891).
Emile Seurat, Paris (by descent from the above).
Josse and Gaston Bernheim, Paris (1904 and until at least 1925).
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd)., London (by 1928).
M. Knoedler & Co., Inc., New York (acquired from the above, 1 January 1929).
Galerie Etienne Bignou, Paris (acquired from the above, 1 December 1934).
Grace "Ninette" Beatty, London (possibly acquired from the above, May 1936).
Sir Alfred Chester Beatty, Dublin (by descent from the above, 1952).
Paul Rosenberg & Co., New York (acquired from the above).
Acquired from the above by the late owners, April 1955.

EXHIBITED

Paris, Maison Dorée, *VIIIe Exposition des peintures Impressionnistes*, May-June 1886, no. 178.
Paris, Tuileries, Baraquement B, *IIe Salon des artistes indépendants*, August-September 1886, no. 355.
Brussels, Musée d'Art Moderne, *IVe Exposition des XX*, February 1887, Seurat section, no. 3.
Paris, Galerie de La Revue indépendant, January 1888.
Brussels, Musée Moderne, *IXe Exposition des XX, Seurat rétrospective*, February 1892, no. 3.
Paris, Pavillon de la Ville de Paris, *VIIIe Salon des artistes indépendants: Exposition commemorative Seurat*, March-April 1892, no. 1092.
(possibly) Paris, Galerie de La Revue Blanche, *Exposition posthume de Georges Seurat*, 1892.
Paris, Galerie de La Revue Blanche, *Georges Seurat: Oeuvres peints et dessinés*, March-April 1900, no. 18.
Paris, Grand Palais, *Centennale de l'art français de 1800 à 1889*, April-October 1900, no. 610.
Brussels, La Libre Esthétique, *Peintres Impressionnistes*, February-March 1904, no. 144.
Paris, Galerie Bernheim-Jeune et Cie., *Georges Seurat*, December 1908-January 1909, no. 55.
Paris, Galerie Bernheim-Jeune et Cie., *Georges Seurat*, January 1920, no. 20.
Paris, Hôtel de la Curiosité et des Beaux Arts, *L'art français au service de la science: L'art des XVIIIe, XIXe et XXe siècles*, April-May 1923, no. 222 (titled *Grandcamp*).
Paris, Musée des Arts Décoratifs, *Cinquante ans de peinture française: 1875-1925*, May-July 1925, no. 72 (illustrated).
Glasgow, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *Ten Masterpieces by Nineteenth Century French Painters*, April 1929, no. 9 (illustrated).
London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *Ten Masterpieces by Nineteenth Century French Painters*, June-July 1929, no. 8 (illustrated; titled *La baie de Grandcamp*).
Providence, Museum of the Rhode Island School of Design, *Modern French Art*, March 1930, no. 37.
Glasgow, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *Nineteenth and Twentieth Century French Paintings*, 1930, no. 22.
London, Royal Academy of the Arts, *French Art: 1200-1900*, January-March 1932, p. 114, no. 506 (titled *La baie de Grandcamp*).
London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd)., *French Paintings of the Nineteenth Century: Ingres to Cézanne*, June-July 1933, no. 40 (illustrated; titled *La Baie de Grandcamp*).
Ottawa, National Gallery of Canada; Art Gallery of Toronto and Art Association of Montreal, *French Painting of the Nineteenth Century*, January-March 1934, p. 58, no. 104 (illustrated, p. 57; titled *La baie de Grandcamp*).
Glasgow, McLellan Galleries, *French Painting in the Nineteenth Century*, May 1934, no. 44.
New York, The Museum of Modern Art, *Paintings from Private Collections: A Twenty-Fifth Anniversary Exhibition*, May-September 1955, p. 14, no. 138 (illustrated).
The Art Institute of Chicago and New York, The Museum of Modern Art, *Seurat: Paintings and Drawings*, January-March 1958, p. 85, no. 106.
Cambridge, The Fogg Art Museum, Harvard University, *Works from the Collections of the Harvard Class of 1936*, June-August 1961, no. 22 (illustrated, pl. VI).
New York, The Metropolitan Museum of Art, *Paintings from Private Collections: Summer Loan Exhibition*, July-September 1963, p. 7, no. 70.
M.H. de Young Memorial Museum, The Fine Arts Museums of San Francisco and Washington, D.C., National Gallery of Art, *The New Painting: Impressionism, 1874-1886*, January-July 1986, pp. 438, 446 and 465, no. 152 (illustrated).
New York, The Metropolitan Museum of Art, *Seurat: 1859-1891*, September 1991-January 1992, pp. 235 and 239, no. 160 (illustrated in color, p. 238).
New York, The Museum of Modern Art, *Masterpieces from the David and Peggy Rockefeller Collection: Manet to Picasso*, June-September 1994, pp. 8, 12-13, 36 and 75-77 (illustrated in color, p. 37).
The Art Institute of Chicago, *Seurat and the Making of La Grande Jatte*, June-September 2004, pp. 58, 61-62 and 276, no. 82 (illustrated in color, p. 61).

LITERATURE

O. Mirbeau, "Exposition de peinture" in *La France*, May 1886.
J. Ajalbert, "Le Salon des Impressionnistes" in *Revue moderne*, June 1886, p. 383.
O. Maus, "Les Vingtistes parisiennes" in *L'Art modern*, Brussels, 27 June 1886, p. 204.
F. Fénéon, "L'Impressionnisme aux Tuileries" in *L'Art moderne*, 19 September 1886, p. 301.
F. Fénéon, "Calendrier de Décembre 1887" in *La revue indépendante*, January 1888, p. 173.
J. Meier-Graefe, *Entwickelungsgeschichte der modernen Kunst*, Stuttgart, 1904, vol. I, p. 232.
J. and G. Bernheim-Jeune, ed., *L'Art moderne et quelques aspects de l'art d'autrefois*, Paris, 1919, vol. II (illustrated, pl. 150).
L. Cousturier, *Seurat*, Paris, 1921 (illustrated, pl. 14).
G. Coquiot, *Seurat*, Paris, 1924, pp. 220 and 246 (illustrated, p. 120).
A. Salmon, "Cinquante Ans de peinture française" in *L'Art vivant*, June 1926, p. 3 (illustrated, p. 20).
"French Pictures: Exhibition in Glasgow" in *Glasgow Herald*, 22 April 1929.
Apollo, vol. X, no. 55, July 1929, p. 61 (illustrated; titled *La baie de Grandcamp*).
F. Rutter, "Notes from Abroad" in *International Studio*, vol. XCIII, July 1929, p. 63 (illustrated).
"French Painters: Exhibition in Glasgow" in *Glasgow Herald*, October 1930.
R. Rey, *La Renaissance du sentiment classique dans la peinture français à la fin du XIXe siècle*, Paris, 1931, pp. 132 and 144-145.
C. Roger-Marx, *Seurat*, Paris, 1931, pp. 10-11.
J. Rewald, *Seurat*, New York, 1943 (illustrated, fig. 61).
J. de Laprade, *Georges Seurat*, Monaco, 1945, p. 96 (illustrated, p. 32).
J. Rewald, *Georges Seurat*, Paris, 1946, p. 92 (illustrated, fig. 61).
L. Venturi, *Impressionists and Symbolists: Manet, Degas, Monet, Pissarro, Sisley, Renoir, Cézanne, Seurat, Gauguin, Van Gogh, Toulouse-Lautrec*, New York, 1950, pp. 147-148 (illustrated, pl. 149).
"Debuts from Today's Richest Private Collections" in *Art News*, vol. LIV, Summer 1955, p. 47 (illustrated).
R.L. Herbert, "Seurat in Chicago and New York" in *The Burlington Magazine*, vol. C, May 1958, pp. 152 and 155.
A. Frankfurter, "Midas on Parnassus" in *Art News Annual*, vol. XXVIII, 1959, p. 39 (illustrated).
R.L. Herbert, "Seurat and Emile Verhaeren: Unpublished Letters" in *Gazette des Beaux-Arts*, vol. LIV, December 1959, pp. 316, 318 and 327.
H. Dorra and J. Rewald, *Seurat: L'oeuvre peint biographie et catalogue critique*, Paris, 1959, pp. XVI, XXI, XLVI, LIV, LVII, LXXV and 181-182, no. 154 (illustrated, p. 181; with incorrect provenance).
C.M. de Hauke, *Seurat et son oeuvre*, Paris, 1961, vol. I, pp. XXVIII and 108, no. 160 (illustrated, p. 109).
J. Russell, *Seurat*, London, 1965, pp. 173 and 281 (illustrated in color, pl. 163).
P. Courthion, *Georges Seurat*, New York, 1968, p. 114 (illustrated in color, p. 115).
A. Chastel, *L'opera completa di Seurat*, Milan, 1972, p. 103, no. 160 (illustrated in color, pl. XXIX; titled *Barche á vela á Grandcamp*).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 10, 44, 173-175 and 181, no. 55 (illustrated in color, p. 173).
J. Gaisford, ed., *The Great Artists, Their Lives, Works and Inspirations: Seurat*, London, 1985, vol. 9, p. 271 (illustrated).
R. Thomson, *Seurat*, Oxford, 1985, pp. 96 and 157-158 (illustrated, pl. 162).
J.U. Halperin, *Félix Fénéon: Aesthete and Anarchist in Fin-de-Siècle Paris*, New Haven, 1988, p. 93, no. 7 (illustrated in color).
A. Madeleine-Perdrillat, *Seurat*, New York, 1990, p. 83 (illustrated in color).
J. Rewald, *Seurat: A Biography*, New York, 1990, pp. 106 and 215-216 (illustrated in color; titled *Boats Riding at Anchor, Grandcamp*).
M. Zimmermann, *Seurat and the Art Theory of His Time*, Antwerp, 1991, pp. 209-210, no. 382 (illustrated in color, p. 209).
D. Rockefeller, *Memoirs*, New York, 2002, p. 447.
J. Stourton, *Great Collectors of Our Time: Art Collecting Since 1945*, London, 2007, p. 144.
M. Jooren, S. Veldink and H. Berger, *Seurat*, exh. cat., Kröller-Müller Museum, Otterlo, 2014, p. 122, no. 178 (illustrated in color).
M. Foa, *Georges Seurat: The Art of Vision*, New Haven, 2015, pp. 11-13 (illustrated in color, fig. 3).

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

left and following spread, right:
Detail of the present lot.

following spread, left:
Georges Seurat; date and photographer unknown.

19

ODILON REDON (1840-1916)

Fleurs

signed 'ODILON REDON' (lower left)
pastel on blue paper
24⅜ x 18¾ in. (62 x 47.7 cm.)

$1,500,000-2,000,000

left:
Detail of the present lot.

Redon in his apartment at 129, avenue de Wagram, Paris, after 1905. Photograph attributed to Dornac.

PROVENANCE
Gustave Fayet, Béziers, France (before 1925).
Alfred Lambert, Paris.
Jacques Dubourg, Paris (acquired from the above, 1958).
Jacques Lindon, Paris (acquired from the above).
M. Knoedler & Co. Inc., New York (acquired from the above).
Acquired from the above by the late owners, July 1958.

EXHIBITED
(possibly) New York, M. Knoedler & Co. Inc., *Still Life: Flowers by Odilon Redon*, 1958.
New York, Acquavella Galleries, Inc., *Loan Exhibition: Odilon Redon, For the Benefit of the Lenox Hill Hospital, New York*, October-November 1970, no. 6 (illustrated; dated *circa* 1903).

LITERATURE
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 210-211, no. 69 (illustrated in color, p. 210).
A. Wildenstein, *Odilon Redon: Catalogue raisonné de l'oeuvre peint et dessiné*, Paris, 1996, vol. III, p. 119, no. 1534 (illustrated).

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

The apartment of Sarah and Michael Stein, 58, rue Madame, Paris, late 1907-early 1908. The Cone Collection Archives, The Baltimore Museum of Art. Unknown photographer. © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York.

"In 1962 Alfred Barr told us of a Fauve landscape of Collioure by Matisse, which belonged to Eugene Thaw at The New Gallery. It was the first time we had met Mr. Thaw, and we were delighted with this painting, which had belonged to Michael and Sarah Stein, a brother and sister-in-law of Gertrude Stein. We were pleased to have this painting because it is beautiful, but its interest was further heightened by our subsequent acquisition of several paintings from the Gertrude Stein Collection in 1968."

—DAVID ROCKEFELLER

20

HENRI MATISSE (1869-1954)

Paysage de Collioure

signed 'Henri-Matisse' (lower right)
oil on canvas
18⅛ x 21⅝ in. (46.1 x 55.1 cm.)
Painted in 1906-1907

$6,000,000-9,000,000

Detail of the present lot.

Henri Matisse

PROVENANCE

Michael and Sarah Stein, Paris (*circa* 1907 and until July 1914);
Lent for safekeeping with Greta and Oskar Moll, Berlin (1914 and until *circa* 1917);
Allegedly confiscated in 1917 by Fritz Gurlitt, Berlin, sold in a fictitious auction 1917 and bought by Gurlitt himself;
Claimed by Hans Purrmann, Berlin on behalf of Michael and Sarah Stein, Paris (1919).
Christian Tetzen-Lund, Copenhagen and Tryggve Sagen, Norway (acquired from the above, 1919).
Christian Tetzen-Lund, Copenhagen (acquired from the above, *circa* 1922); sale, V. Winkel and Magnussen, Copenhagen, 19 May 1925, lot 88a.
Galerie du Centaure, Brussels (by 1932).
Burthoul collection, Brussels; sale, Galerie Georges Giroux, Brussels, 11 March 1950, lot 52.
Philippe Dotremont, Brussels (by 1951).
The New Gallery (E.V. Thaw), New York (acquired from the above, *circa* 1961).
Acquired from the above by the late owners, January 1962.

EXHIBITED

Paris, Grand Palais, *Salon d'Automne: 5e exposition*, October 1907, no. 759 or *759bis* (titled *Paysage (Esquisse)*).
Paris, Galerie Bernheim-Jeune et Cie., *Henri-Matisse*, February 1910, p. 7, no. 33 or 41 (dated 1906).
(possibly) Copenhagen, Foreningen Fransk Kunst, *Henri Matisse,* 1924, no. 28 (dated 1906).
Brussels, Galerie Georges Giroux, *Anniversary Exhibition,* 1946, p. 31, no. 100 (titled *Paysage*).
Ostend, Belgium, Palais des Thermes, *Gloires de la peinture moderne: hommage à James Ensor,* 1949, no. 102 (illustrated; titled *Paysage* and dated 1907).
Paris, Musée national d'art moderne, *Le Fauvisme*, June-September 1951, no. 96 (illustrated, p. 32; dated *circa* 1905).
Knokke-Le Zoute, La Réserve, Albert Plage, *Henri Matisse*, July-August 1952, no. 15 (illustrated).
Brussels, Palais des Beaux-Arts, *Panorama de l'art contemporain,* May-June 1953, no. 28 (titled *Collioure*).
Amsterdam, Stedelijk Museum and Eindhoven, Stedelijk Van Abbe Museum, *Collectie Philippe Dotremont,* April-June 1954, no. 52 (illustrated; dated 1905).
Paris, Musée national d'art moderne, *Henri Matisse: Rétrospective*, July-November 1956, no. 23 (illustrated, pl. VII).
London, Hayward Gallery, *Matisse,* July-September 1968, no. 33 (illustrated, p. 80).
New York, The Museum of Modern Art, The Baltimore Museum of Art and San Francisco Museum of Art, *Four Americans in Paris: The Collections of Gertrude Stein and Her Family,* December 1970-October 1971, p. 159 (illustrated, pl. 5; dated 1905 and with incorrect support).
Copenhagen, Statens Museum for Kunst, *Henri Matisse: Four Great Collectors*, January-May 1999, pp. 263-264, no. 53 (illustrated in color; dated 1906).

LITERATURE

A.H. Barr, Jr., *Matisse: His Art and His Public*, New York, 1951, p. 71 (illustrated *in situ* in the collection of Michael and Sarah Stein, p. 20).
D.E. Gordon, *Modern Art Exhibitions 1900-1916: Selected Catalogue Documentation*, Munich, 1974, vol. II, p. 231.
J. Elderfield, *Matisse in the Collection of The Museum of Modern Art: Including Remainder-Interest and Promised Gifts*, New York, 1978, p. 80 (illustrated, p. 196, fig. 57; dated 1905).
P. Schneider, M. Carrà and X. Deryng, *Tout l'oeuvre peint de Matisse*, Paris, 1982, p. 90, no. 106 (illustrated, p. 89).
Gottlieb, *Paintings by Matisse,* 1984, p. 48 and appendix IV, no. 8.
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, pp. 250-252 and 340, no. 91 (illustrated in color, p. 251).
J. Flam, *Matisse: The Man and His Art,* Ithaca, 1986, p. 492 and note 27 (dated 1907).
Henri Matisse, exh. cat., Hermitage Museum, Saint Petersburg, 1998, p. 74, no. 5 (illustrated).
J.-F. Colau, ed., *Matisse-Derain: Collioure 1905, un été fauve*, exh. cat., Musée d'art moderne, Céret, 2005, p. 247 (illustrated in color).
J. Bishop, C. Debray and R. Rabinow, eds., *The Steins Collect: Matisse, Picasso and The Parisian Avant-Garde,* exh. cat., San Francisco Museum of Modern Art, 2011, pp. 412-413, no. 121 (illustrated in color, p. 412; illustrated again *in situ* in Steins' apartment, pp. 381-382 and 386, pls. 366-367 and 372, nos. 16, 14 and 2, respectively; titled *Landscape at Collioure* and dated 1906).

Wanda de Guébriant has confirmed the authenticity of this work.

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

Collioure, 1988. Photograph by Sabine Rewald.

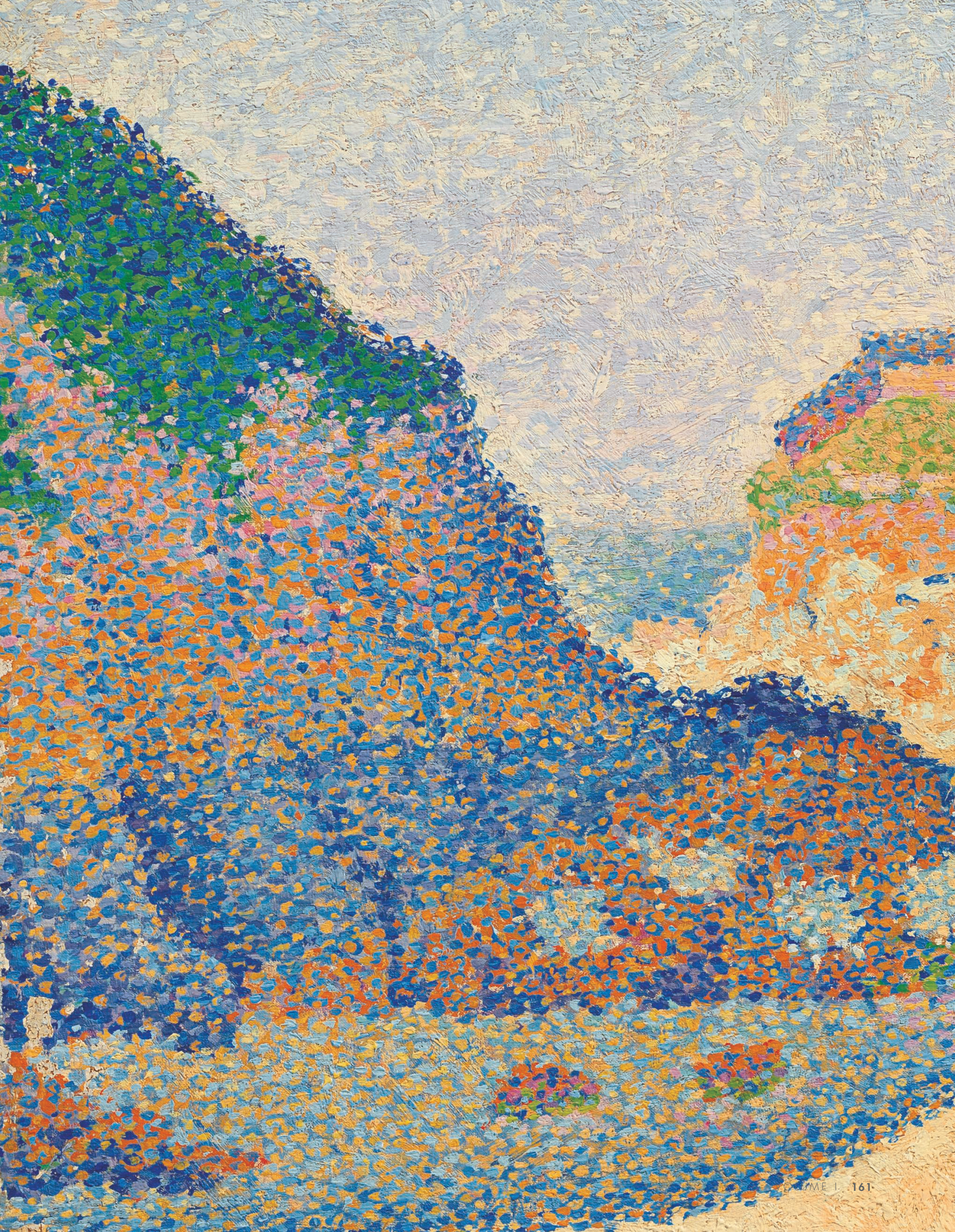
21

PAUL SIGNAC (1863-1935)

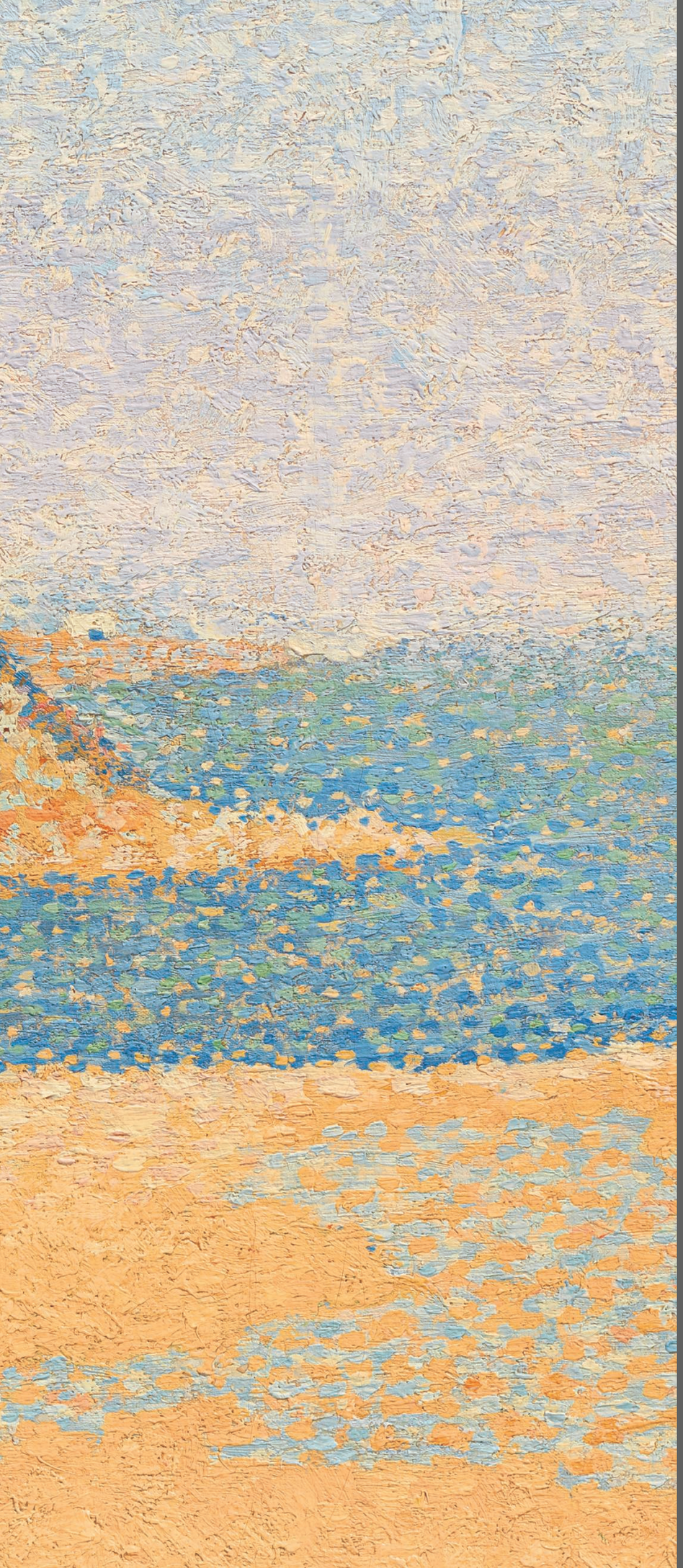
Portrieux. La Comtesse (Opus no. 191)

signed and dated 'P. Signac 88.' (lower left) and inscribed with Opus number '191' (lower right)
oil on canvas
23¾ x 36¼ in. (60.3 x 92.1 cm.)
Painted in summer 1888

Estimate on Request



P Signac 88



PROVENANCE

André Antoine, Paris (acquired from the artist, 1888).
Paul Largy (Lanzenberg), Paris (by 1928).
Renée Marie Largy, Paris (by 1937).
Galerie de l'Elysée, Paris.
Georges Lurcy, New York (acquired from the above, before 1953); Estate sale, Parke-Bernet Galleries, Inc., New York, 7 November 1957, lot 27.
Acquired at the above sale by the late owners.

EXHIBITED

Paris, Théâtre Libre, 1888-1898.
Paris, Petit-Palais, *Les maîtres de l'art indépendant, 1895-1937*, June-October 1937, p. 24, no. 85 (titled *La Grève*).
New York, M. Knoedler & Co., Inc., *A Family Exhibit for the Benefit of The National Urban League: Selected Oils, Water Colors, and Drawings from the Collections of Mr. and Mrs. Jean Mauzé, Mr. and Mrs. John D. Rockefeller 3rd, Governor and Mrs. Nelson A. Rockefeller, Mr. and Mrs. Laurance S. Rockefeller, Mr. and Mrs. Winthrop Rockefeller, Mr. and Mrs. David Rockefeller*, April 1959, p. 45, no. 39 (illustrated, p. 34; titled *Beach Scene, St. Brieuc*).

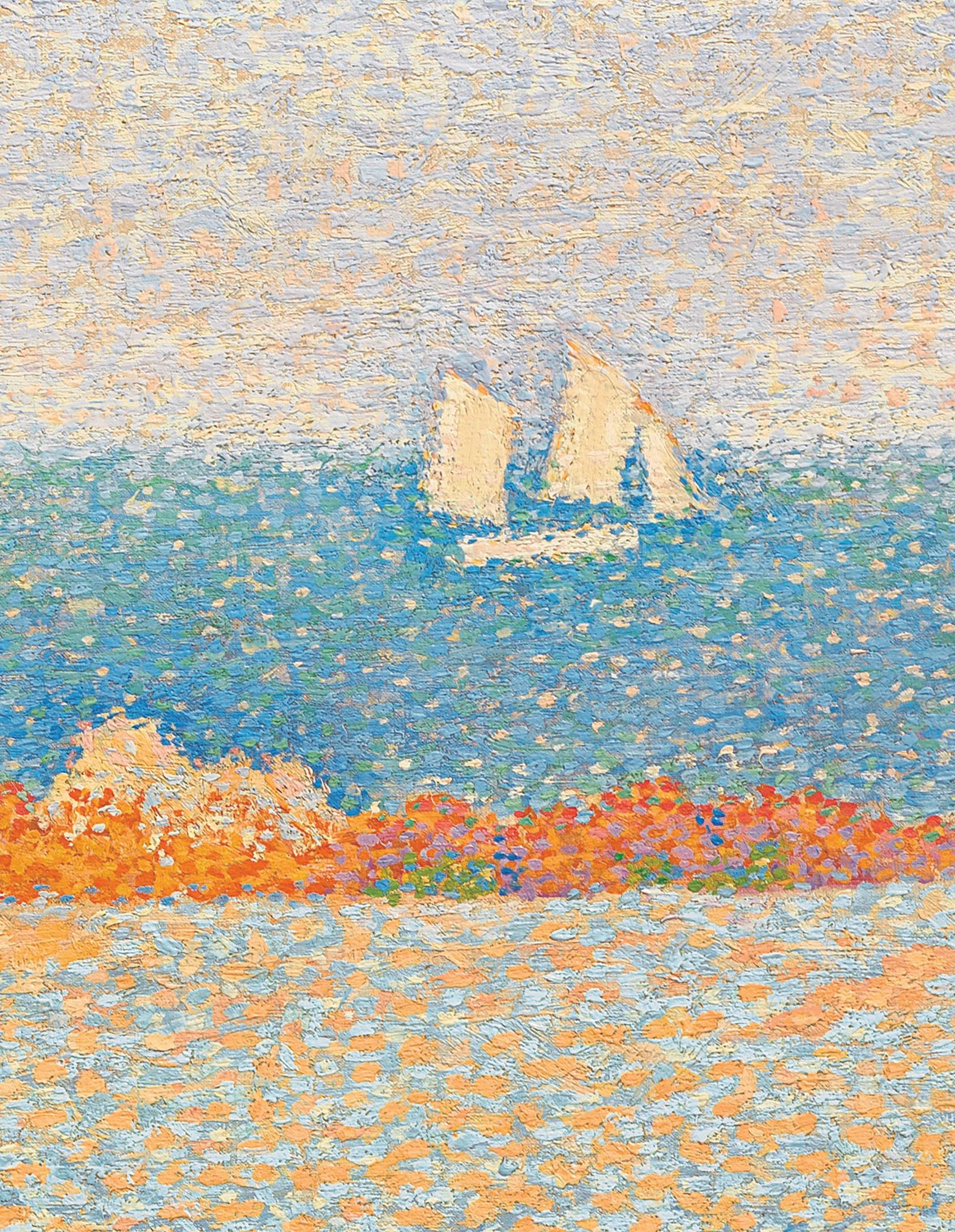
LITERATURE

The Artist's Handlist (*Cahier d'Opus*), *circa* 1887-1902, no. 191 (titled *La Comtesse. Marée basse*).
The Artist's Handlist (*Cahier Manuscrit*), *circa* 1902-1909.
G. Lévy and P. Signac, *Pré-catalogue, circa* 1929-1932, p. 188 (illustrated).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 10 and 176-177, no. 56 (illustrated in color, p. 176; titled *Ile la Comtesse, Portrieux*).
F. Cachin, *Signac: Catalogue raisonné de l'oeuvre peint*, Paris, 2000, p. 190, no. 177 (illustrated; illustrated again in color, p. 28).
M. Ferretti-Bocquillon, A. Distel, J. Leighton and S.A. Stein, *Signac*, exh. cat., The Metropolitan Museum of Art, New York, 2001, p. 133 (titled *Plage de la Comtesse*).

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

opposite and following spread, left:
Detail of the present lot.

following spread, right:
Paul Signac in the port of Saint-Tropez, *circa* 1895. Unknown photographer. © Archives Signac, Paris.



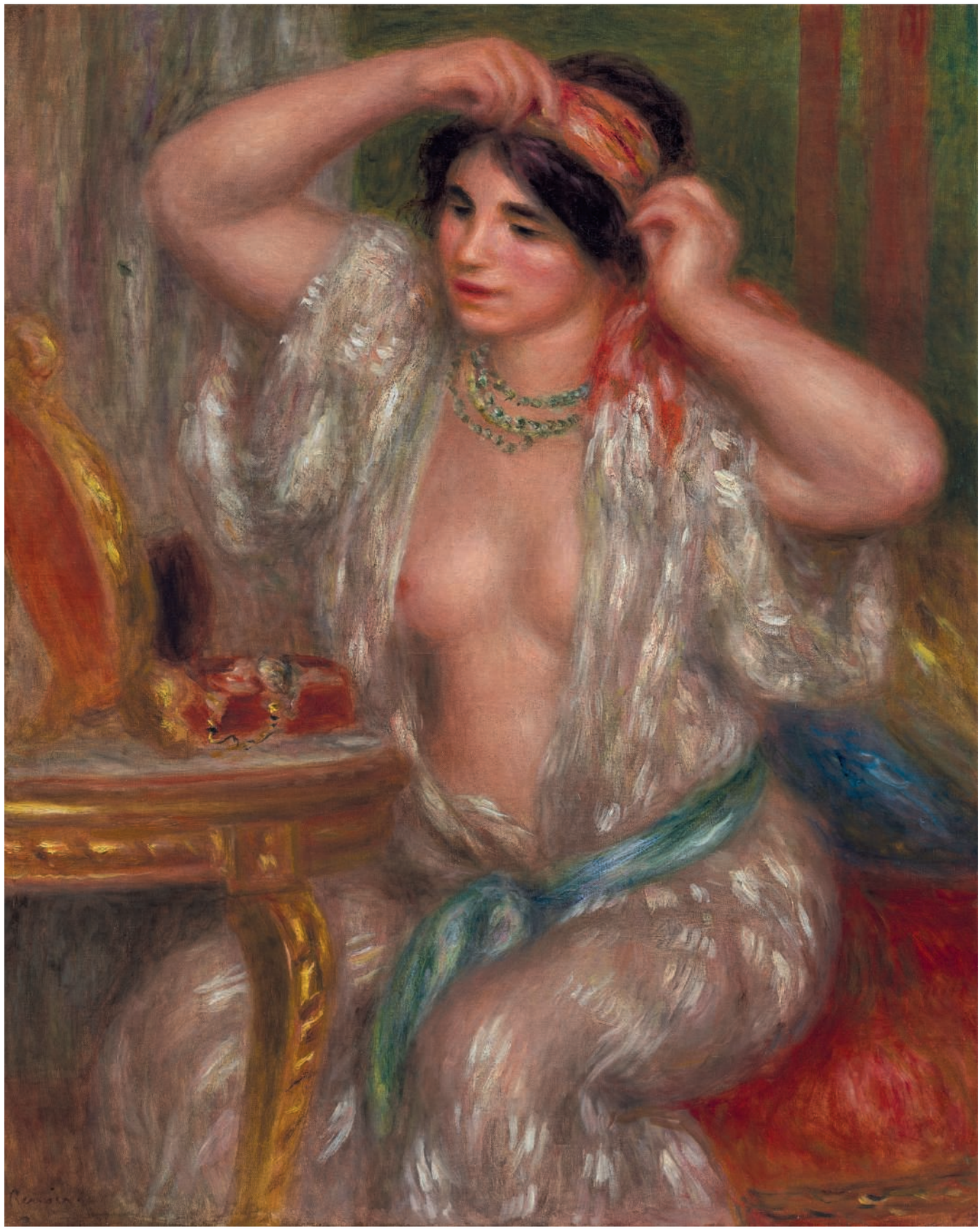
22

PIERRE-AUGUSTE RENOIR (1841-1919)

Gabrielle au miroir

signed 'Renoir.' (lower left)
oil on canvas
31⅞ x 25½ in. (81.1 x 64.7 cm.)
Painted *circa* 1910

$7,000,000-10,000,000



Detail of the present lot.

PROVENANCE

Josse and Gaston Bernheim-Jeune, Paris (acquired from the artist, 1910).
Bignou Gallery, Inc., New York (acquired from the family of the above, 25 September 1947).
Sam Salz, Inc., New York.
Acquired from the above by the late owners, February 1951.

EXHIBITED

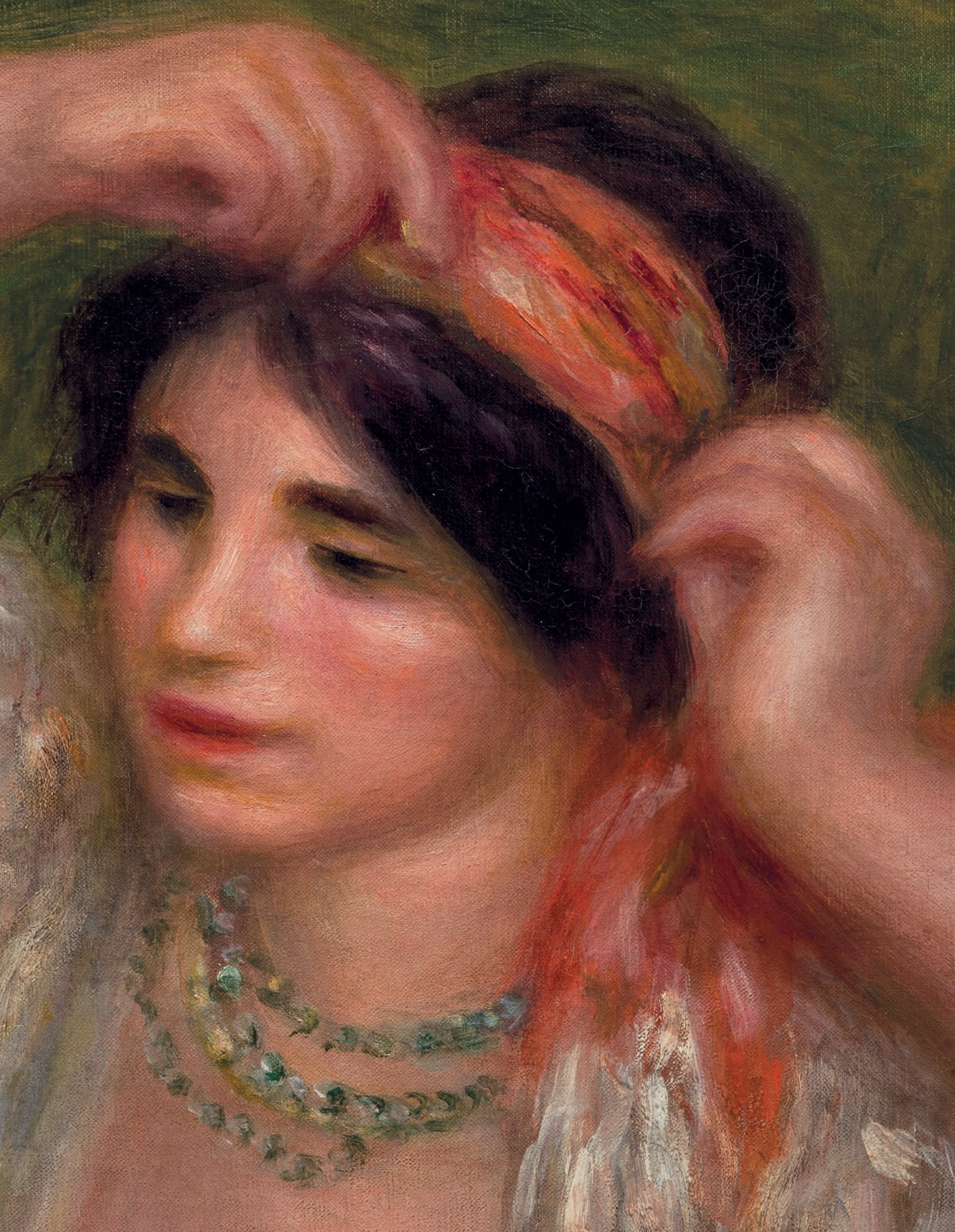
Paris, Galerie Bernheim-Jeune et Cie., *Renoir*, March 1913, p. 64, no. 52 (illustrated in color on a frontispiece; titled *La Femme au miroir* and dated 1913).
Paris, Galerie Durand-Ruel et Cie., *Tableaux, Pastels, Dessins par Renoir*, November-December 1920, no. 37.
Paris, Musée de l'Orangerie, *Renoir*, January 1933, p. 51, no. 121 (titled *Gabrielle au miroir (Odalisque à la toilette)*).
Paris, Galerie Bernheim-Jeune et Cie., *Renoir: Portraitiste*, June-July 1938, no. 36.
New York, The Museum of Modern Art, *Art in Our Time*, May-September 1939, no. 54 (illustrated).
New York, The Museum of Modern Art, 1939-1947 (on extended loan).
New York, Paul Rosenberg & Co., *Collector's Choice: Masterpieces of French Art from New York Private Collections*, March-April 1953, p. 56, no. 22 (illustrated).
New York, The Museum of Modern Art, *Paintings from Private Collections*, May-September 1955, p. 34, no. 128 (illustrated, p. 10).
New York, The Museum of Modern Art, *Masterpieces from the David and Peggy Rockefeller Collection: Manet to Picasso*, June-September 1994, pp. 8, 18-19, 34 and 75 (illustrated in color, p. 35; dated 1910).

LITERATURE

O. Mirbeau, *Renoir*, Paris, 1913 (illustrated on a frontispiece).
Bernheim-Jeune, ed., *L'Art moderne et quelques aspects de l'art autrefois*, Paris, 1919, vol. II (illustrated, pl. 136).
(possibly) W.H. Wright, *Modern Painting: Its Tendency and Meaning*, New York, 1927, p. 127.
A. André, *Renoir*, Paris, 1928 (illustrated, pl. 73).
A. Basler, *Pierre-Auguste Renoir*, Paris, 1928, p. 59 (illustrated).
J. Meier-Graefe, *Renoir*, Leipzig, 1929, p. 328, no. 349 (illustrated, p. 343).
G. Besson, *Renoir*, Paris, 1938, no. 39.
G. Bernheim de Villers, *Petites Histoires sur de Grands Artistes*, Paris, 1940, pp. 85-86.
C. Terrasse, *Cinquante portraits de Renoir*, Paris, 1941 (illustrated, pl. 41).
E. Piceni, *Auguste Renoir*, Milan, 1945 (illustrated, pl. XXXIV).
W. Gaunt, *Renoir*, London, 1952 (illustrated, pl. 95).
F. Fosca, *Renoir: L'homme et son oeuvre*, Paris, 1961, p. 221 (illustrated).
H. and J. Dauberville, *La Bataille de l'Impressionnisme: suivi de "En encadrant le siècle,"* Paris, 1967, p. 576 (illustrated *in situ* in the residence of Gaston Bernheim de Villers and Josse Bernheim).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 10, 43-44 and 170, no. 53 (illustrated in color, p. 171; illustrated *in situ* in the Rockefellers' home in Pocantico Hills, p. 36).
J. Cowart and D. Fourcade, *Henri Matisse: The Early Years in Nice 1916-1930*, exh. cat., National Gallery of Art, Washington, D.C., 1986, pp. 241-242 (illustrated *in situ* in the Bernheims' homes, figs. 14-15).
D. Rockefeller, *Memoirs*, New York, 2002, p. 446.
G.-P. and M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1911-1919 et supplément*, Paris, 2014, vol. V, p. 404, no. 4306 (illustrated, p. 405).

This work will be included in the forthcoming Pierre-Auguste Renoir Digital *Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

Feature essay with in-depth information for this lot can be found at the back of the catalogue.



23

HONORE DAUMIER (1808-1879)

Conversations d'avocats (Deux avocats)

signed 'h Daumier' (lower left)
gouache, watercolor, brush and pen and black ink on paper
10¾ x 8⅝ in. (27.3 x 21.8 cm.)
Executed in the late 1860s

$1,000,000-1,500,000

h Daumier

PROVENANCE

Paul Bureau, Paris (by 1878); sale, Galeries Georges Petit, Paris, 20 May 1927, lot 72.
C.W. Kraushaar Gallery, New York.
Abby Aldrich Rockefeller and John D. Rockefeller, Jr., New York (acquired from the above, 1927).
Estate of Abby Aldrich Rockefeller, New York.
John D. Rockefeller III and Blanchette F.H. Rockefeller, New York (acquired from the above, 1958).
Estate of John D. Rockefeller III, New York.
Blanchette F.H. Rockefeller, New York (by descent from the above, 1978).
Acquired from the estate of the above by the late owners, 1994.

EXHIBITED

Paris, Galerie Durand-Ruel et Cie., *Peintures et dessins de H. Daumier,* 1878, p. 63, no. 119 (titled *Deux avocats*).
(possibly) Paris, L'école nationale supérieure des beaux-arts, *Peintures, aquarelles, dessins et lithographies de maîtres français de la caricature et de la peinture de moeurs au XIXe siècle,* 1888, no. 409.
Paris, Grand Palais, *Exposition internationale universelle de 1900: centennale de l'art français (1800-1899),* 1900, p. 77, no. 858.
Paris, Palais de l'école des beaux-arts, *Daumier,* May 1901, p. 30, no. 136.
New York, The Museum of Modern Art, *Corot—Daumier: Eighth Loan Exhibition,* October-November 1930, p. 37, no. 106.
Paris, Musée de l'Orangerie, *Daumier: Peintures, aquarelles, dessins,* 1934, p. 132, no. 141.
Philadelphia Museum of Art, *Daumier,* 1937, pp. 36-37, no. 39 (illustrated).

LITERATURE

A. Alexandre, *Honoré Daumier: L'Homme et l'oeuvre,* Paris, 1888, p. 378.
E. Klossowski, *Honoré Daumier,* Munich, 1923, p. 99, no. 143.
"Un ensemble unique de 50 Daumier: La collection Bureau" in *Bulletin de l'Art Ancien et Moderne: supplément de la revue de l'art,* vol. 738, 1927, p. 171 (illustrated).
E. Fuchs, *Der Maler Daumier,* Munich, 1927, p. 55, no. 204b (illustrated, pl. 204; titled *Conversation*).
L.M., "Corot and Daumier: A Notable Exhibition, The Museum of Modern Art" in *American Magazine of Art,* December 1930, p. 708 (illustrated, p. 709).
J. Lassaigne, *Daumier,* Paris, 1938, p. 166 (illustrated, pl. 76).
C. Schweicher, *Daumier,* Paris, 1953 (illustrated, pl. 30).
J. Adhémar, *Honoré Daumier,* Paris, 1954, p. 115 (illustrated, pl. 24; titled *Discussion, ou Entretien* and dated 1843-1846).
J. le Foyer, *Daumier au Palais de Justice,* Paris, 1958, pp. 148 and 167 (illustrated, pl. 60; titled *Conversation d'avocats—ou Discussion*).
K.E. Maison, *Honoré Daumier: Catalogue raisonné of the Paintings, Watercolours and Drawings,* London, 1967, vol. II, p. 198, no. 597 (illustrated, pl. 219).
R. Passeron, *Daumier,* Secaucus, New Jersey, 1981, p. 226 (illustrated, p. 227).
G. Lowry, intro., *The David and Peggy Rockefeller Collection: Supplement,* New York, 2015, vol. V, pp. 21-23, no. 1 (illustrated in color, p. 21).

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

left and following spread, right:
Detail of the present lot.

following spread, left:
Etienne Carjat,
Portrait de Honoré Daumier,
circa 1861-1865.

"We bought in 1958 six panels by Vuillard representing the streets of Paris. These panels had been commissioned by Henry Bernstein, the French playwright, for an apartment on the boulevard Haussmann, and, after his marriage, were installed in the dining room of his apartment on the rue de l'Université… [Peggy and I] first hung the panels in our music room in Pocantico Hills, but when we built our new home, Ringing Point [in Maine], we decided to take the panels there and to build our own room around them."

—DAVID ROCKEFELLER

Detail of lot 24.

24

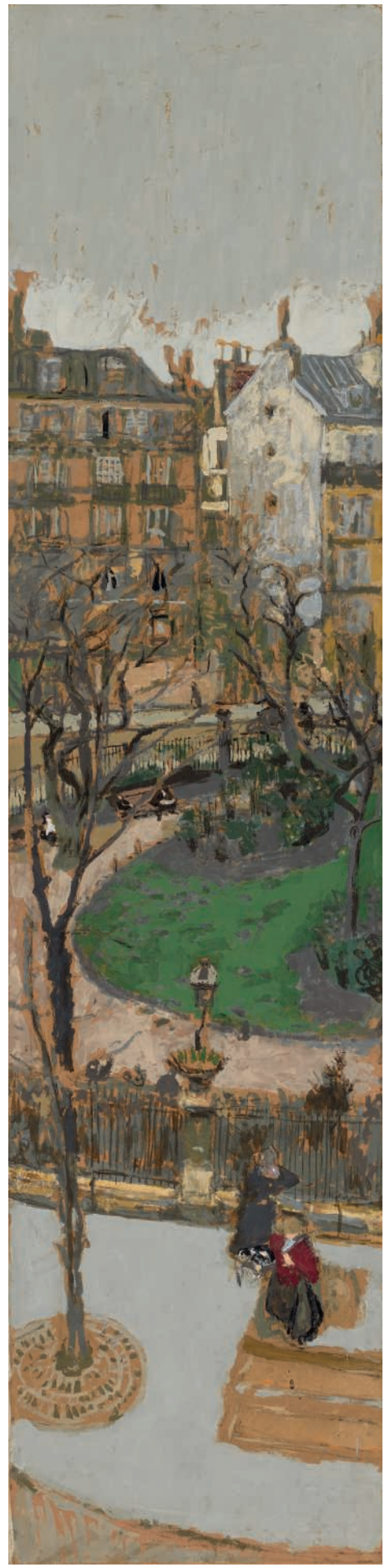
EDOUARD VUILLARD (1868-1940)

Les rues de Paris,* panneaux pour Henry Bernstein: Seconde série, *La Place Vintimille

***La Place Vintimille* (VII-516.3)**
peinture à la colle over charcoal on paper laid down on panel
78¾ x 19⅝ in. (200 x 49.9 cm.)
Painted in 1909-1910

***La Place Vintimille* (VII-516.4)**
peinture à la colle over charcoal on paper laid down on panel
78¾ x 19½ in. (200 x 49.6 cm.)
Painted in 1909-1910

$2,000,000-3,000,000



Vuillard sketching at his window at 6, place Vintimille, Paris, *circa* 1935-1940. Photograph by Jacques Salomon. Archives Vuillard, Paris.

opposite and following spread, right:
Detail of the present lot.

following spread, left:
Place Vintimille, Paris, *circa* 1910-1912. Photograph by Vuillard.

PROVENANCE

Henry Bernstein, Paris and New York (acquired from the artist, 1910 and until 1953).
Georges Bernstein Gruber, New York (by descent from the above).
Justin K. Thannhauser, New York (on consignment from the above, *circa* 1956).
Acquired from the above by the late owners, February 1958.

LITERATURE

A. Segard, *Peintres d'aujourd'hui: les décorateurs*, Paris, 1914, vol. II, p. 321 (dated 1910 and incorrectly catalogued as six panels).
C. Roger-Marx, *Vuillard et son temps*, Paris, 1945, pp. 68, 140 and 188.
J. Salomon, *Vuillard: témoignage*, Paris, 1945, p. 57.
A. Chastel, *Vuillard*, Paris, 1946, pp. 90 and 106.
D. Wild, "Der 'Intimist' Vuillard als Monumentalmaler" in *Werk*, vol. 12, December 1947, p. 400.
C. Roger-Marx, *Vuillard*, Paris, 1948, p. 15.
A. Chastel, "Vuillard" in *Art News Annual*, vol. XXIII, 1954, p. 35.
J. Salomon, *Vuillard admiré*, Paris, 1961, p. 98 (one panel illustrated).
J. Salomon, "Edouard Vuillard als Chronist seiner Epoche" in *Du*, vol. XXII, December 1962, p. 30.
R. Bacou, "Décors d'appartements au temps des Nabis" in *Art de France*, 1964, pp. 194 and 196.
J. Dugdale, "Vuillard the Decorator, Last Phase: The Third Claude Anet Panel and the Public Commissions" in *Apollo*, vol. LXXXI, October 1967, p. 272.
M.-C. Jalard, *Post-Impressionism*, London, 1968, p. 63.
J. Salomon, *Vuillard*, Paris, 1968, pp. 25, 108 and 110 (illustrated, p. 110).
S. Preston, *Edouard Vuillard*, New York, 1974, pp. 40-41 (illustrated, fig. 55).
V.E. Barnett, *The Guggenheim Museum: Justin K. Thannhauser Collection*, New York, 1978, pp. 202-205 (illustrated, p. 203).
L. Oakley, *Edouard Vuillard*, New York, 1981, p. 15.
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 44, 214-215 and 218, no. 73 (illustrated in color, p. 217).
B. Thomson, *Vuillard*, Oxford, 1988, p. 104 (illustrated, pls. 74-75).
M. Makarius, *Vuillard*, Paris, 1989, p. 68 (illustrated, p. 74).
G. Groom, *Edouard Vuillard: Painter-Decorator, Patrons and Projects, 1892-1912*, New Haven, 1993, pp. 3 and 165-177 (illustrated in color, pp. 172-173, figs. 273 and 276).
M. Drutt, ed., *Thannhauser: The Thannhauser Collection of the Guggenheim Museum*, New York, 2001, pp. 247-249 (one panel illustrated in color, p. 248).
G. Groom, *Beyond the Easel: Decorative Painting by Bonnard, Vuillard, Denis and Roussel, 1890-1930*, exh. cat., The Art Institute of Chicago, 2001, p. 236 (illustrated in color, figs. 1-2).
G. Cogeval, ed., *Vuillard*, exh. cat., National Gallery of Art, Washington, D.C., 2003, pp. 306 and 308.
A. Salomon and G. Cogeval, *Vuillard: Le regard innombrable, catalogue critique des peintures et pastels*, Paris, 2003, vol. II, pp. 802-805, nos. VII-516.3-VII-516.4 (illustrated in color, p. 803; illustrated again *in situ* in the Bernstein apartment, p. 805).

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

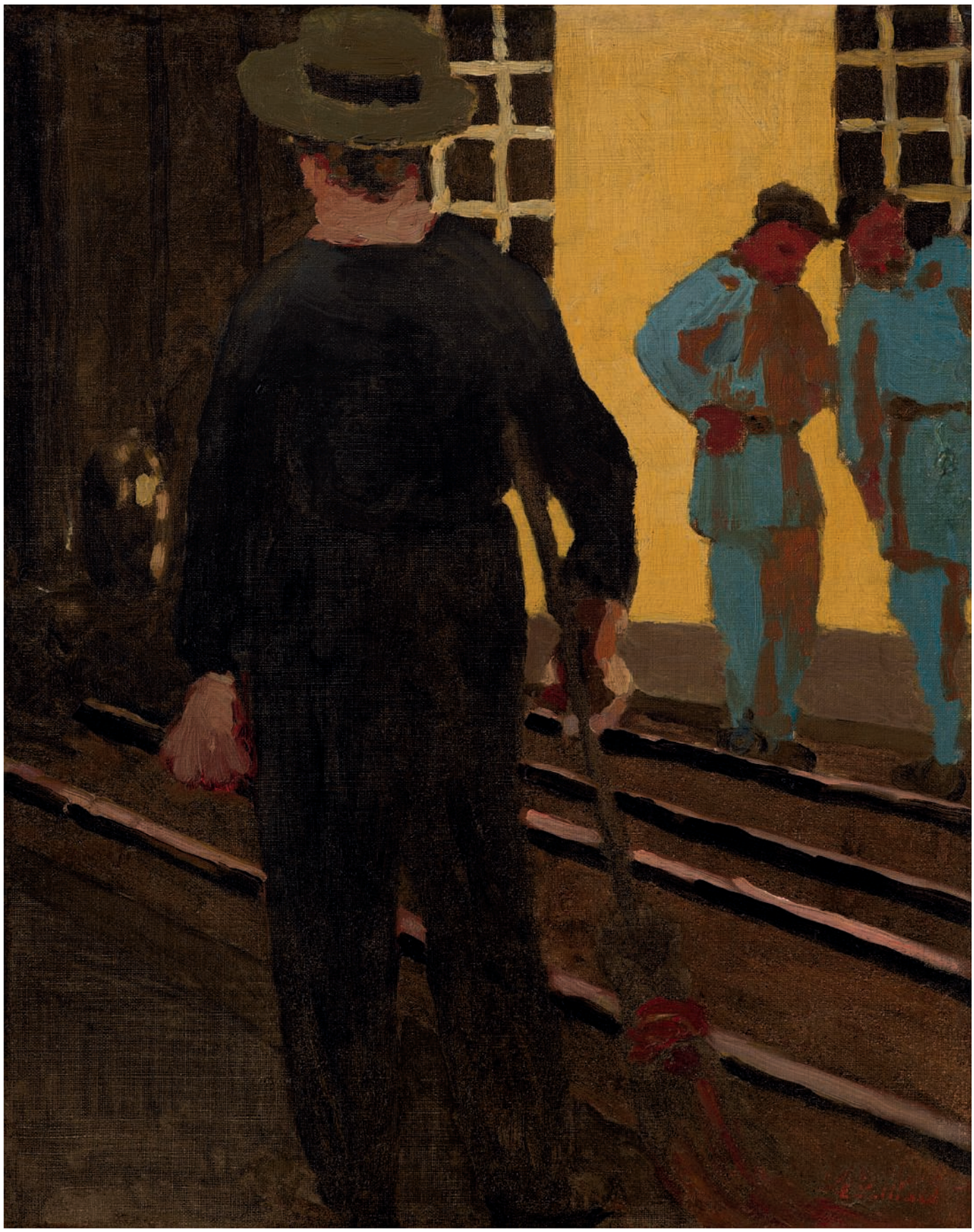
25

EDOUARD VUILLARD (1868-1940)

Le balayeur sur la voie

stamped and indistinctly stamped again with signature 'E Vuillard' (Lugt 2497a; lower right)
oil on canvas
16 x 12¾ in. (40.9 x 32.5 cm.)
Painted *circa* 1891-1892

$2,000,000-3,000,000



PROVENANCE
Estate of the artist.
Jacques Roussel, Paris (by descent from the above).
Sam Salz, Inc., New York (probably acquired from the above).
Acquired from the above by the late owners, May 1953.

EXHIBITED
Cleveland Museum of Art and New York, The Museum of Modern Art, *Edouard Vuillard*, January-June 1954, p. 101 (illustrated, p. 40; titled *Railroad Station* and dated 1892).

LITERATURE
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 212, no. 71 (illustrated; illustrated again *in situ* in the Rockefellers' Hudson Pines home, p. 36; titled *Railroad Station*).
A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable: Catalogue critique des peintures et pastels*, Paris, 2003, vol. I, pp. 384-385, no. V-34 (illustrated, p. 385).

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.

THE ROCKEFELLERS AND FRANCE

left:
John D. Rockefeller, Jr. and David Rockefeller attending the dedication and tour of the restoration of Versailles, June 30,1936. Unknown photographer. Photo: Times Wide World/Redux, courtesy of the Rockefeller Archive Center.

right:
Film still from home video of David's trip to Paris in 1927. Courtesy of the Rockefeller Archive Center.

The Rockefeller family established its first formal link with France in 1912, when John D. Rockefeller, Sr. (Senior), provided funds for the restoration of Louis Pasteur's birthplace in Dôle as a gift to the French nation. Senior was so inspired by the scientific innovation of Pasteur that he founded the Rockefeller Institute for Medical Research (later Rockefeller University) in New York City, which was to be modeled after the Pasteur Institut in Paris. Later, the Rockefeller Foundation organized campaign to counter the rise of tuberculosis in France between 1917-1925 and provided funds for the construction of medical schools in Strasbourg and Lyon.

In the 1920s, John D. Rockefeller, Jr. (Junior), and his wife Abby Aldrich Rockefeller continued the family's philanthropic giving in France by funding the restoration of Reims Cathedral, the Château de Fontainebleau and the Château de Versailles. In 1927, Junior and Abby traveled to France with their two youngest sons, David and Winthrop. While restorations were ongoing, the conservator at Versailles gave the boys "a special pass to ride [their] bicycles in the park and to climb over the vast lead roofs of the palace." When Reims Cathedral and Versailles were re-dedicated in 1936, the French government created *L'avenue Rockefeller* and awarded Junior with *la grand-croix de la Légion d'honneur* to commemorate his service to the Republic. In 2000, David Rockefeller received the same honor.

"My first trip outside the United States with my parents and my brother Winthrop was to France in the summer of 1927. In addition to spending some time in Paris, we traveled to Reims and Verdun in the northeast, to Normandy and Mont-Saint- Michel in the northwest, and to Chartres Cathedral, Fontainebleau, and the châteaux of the Loire. We traveled in two large chauffeur-driven Hispano-Suizas… The things we saw on that trip made a lasting impression on me. I have visited France a great many times since, and to this day, there is nothing Peggy and I enjoy more than spending a few days in the French countryside."

The French countryside and coastline provided endless inspiration for the Impressionists and the artists that would follow them, as Monet related: "A landscape hardly exists at all as a landscape, because its appearance is constantly changing; it lives by virtue of its surroundings–the air and light–which vary continually" (quoted in P.H. Tucker, *Monet in the '90s: The Series Paintings*, exh. cat., Museum of Fine Arts, Boston, 1989, p. 104). The Rockefeller collection includes extraordinary examples of French landscape painting—each the capturing the light, atmosphere and terrain in their own particular manner.

Name plaque of the newly named Rockefeller Avenue, Paris, June 30, 1936. Photograph by the Keystone View Company, Paris, courtesy of the Rockefeller Archive Center.

right:
Plaque commemorating the Rockefellers' gift which funded the restoration of Versailles, Rheims, and Fontainebleau. Photo: Times Wide World/ Redux, courtesy of the Rockefeller Archive Center.

AU LENDEMAIN DE
LA GUERRE MONDIALE
UN CITOYEN
DES ETATS-UNIS D'AMERIQUE
JOHN D. ROCKEFELLER Jr.
A CONTRIBUE PAR
SES MAGNIFIQUES LIBERALITES
A RESTAURER
LE CHATEAU ET LE PARC
DE VERSAILLES
LES PALAIS DE TRIANON
ET LEURS JARDINS
LA CATHEDRALE DE REIMS
LE CHATEAU DE FONTAINEBLEAU

EN INSCRIVANT ICI LE NOM DE
JOHN D. ROCKEFELLER Jr.
LE GOUVERNEMENT
DE LA REPUBLIQUE
A VOULU LUI TEMOIGNER
LA GRATITUDE
DU PEUPLE FRANÇAIS

MCMXXIV - MCMXXXVI

26

CLAUDE MONET (1840-1926)

Extérieur de la gare Saint-Lazare, effet de soleil

signed and dated 'Claude.Monet 78' (lower right)
oil on canvas
24⅛ x 31¾ in. (61.3 x 80.7 cm.)
Painted in Paris, 1877

Estimate on Request

PROVENANCE

Baron Raimondo Franchetti, Venice.
Galerie Durand-Ruel et Cie., Paris (acquired from the above, 31 August 1897).
Durand-Ruel Galleries, New York (acquired from the above, 1933).
Rhode Island School of Design, Museum of Art, Providence (acquired from the above, 6 June 1934).
Wildenstein & Co., Inc., New York (acquired from the above, 22 July 1944).
Leigh B. and Mary Block, Chicago (*circa* 1952).
Sam Salz, Inc., New York (acquired from the above).
Acquired from the above by the late owners, January 1958.

EXHIBITED

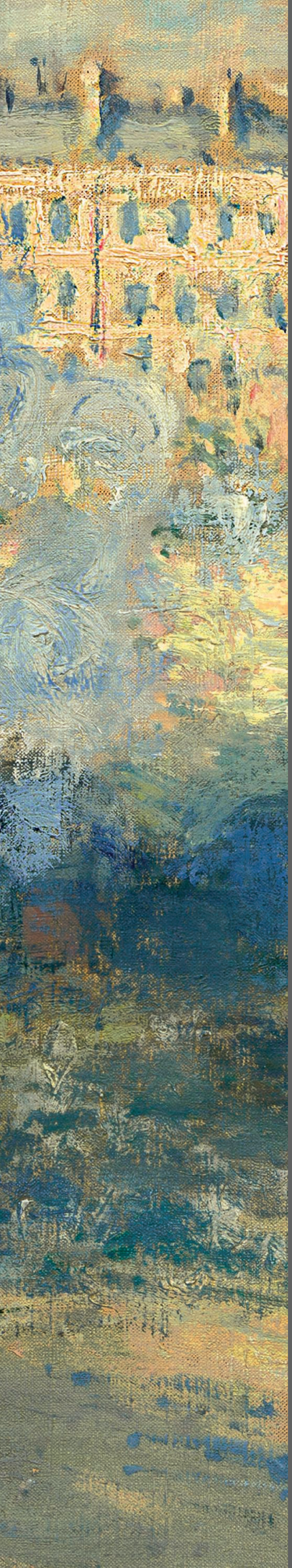
Paris, Galerie Durand-Ruel et Cie., *Monet, Pissarro, Renoir et Sisley*, April 1899, no. 7.
Weimar, Großherzogliches Museum für Kunst und Kunstgewerbe am Karlsplatz Weimar, *Monet, Manet, Renoir et Cézanne*, March 1904, no. 15.
London, Grafton Galleries, *A Selection from the Pictures by Boudin, Cézanne, Degas, Manet, Monet, Morisot, Pissarro, Renoir and Sisley*, January-February 1905, no. 145 (illustrated, pl. 21).
Kunsthaus Zürich, *Französische Kunst des XIX. und XX. Jahrhunderts*, October-November 1917, no. 131 (illustrated).
New York, Durand-Ruel Galleries, *Paintings by Claude Monet*, March 1923, no. 8.
Paris, Galerie Georges Petit, *Claude Monet*, January 1924, p. 14, no. 40 (dated 1878).
New York, Durand-Ruel Galleries, *Masterpieces by Claude Monet*, March-April 1933, no. 13 (dated 1878).
New York, Durand-Ruel Galleries, *Important Paintings by Great French Masters of the Nineteenth Century*, February-March 1934, no. 35 (dated 1878 and with incorrect dimensions).
Boston, Museum of Fine Arts, *Independent Painters of Nineteenth Century Paris*, March-April 1935, p. 24, no. 33 (illustrated, p. 69).
New York, M. Knoedler & Co., Inc., *Views of Paris: Loan Exhibition of Paintings*, January 1939, no. 31 (illustrated; with incorrect dimensions).
St. Louis, City Art Museum and Minneapolis Institute of Arts, *Claude Monet: A Loan Exhibition*, September-December 1957, p. 19, no. 33 (illustrated).
New York, The Museum of Modern Art and Los Angeles County Museum of Art, *Claude Monet: Seasons and Moments*, March-August 1960, no. 18.
New York, The Museum of Modern Art, *Masterpieces from the David and Peggy Rockefeller Collection: Manet to Picasso*, June-September 1994, pp. 15, 26 and 68-69 (illustrated in color, p. 27).
Washington, D.C., The National Gallery of Art, *Manet, Monet and the Gare Saint-Lazare*, June-September 1998, pp. 2, 122-123, 182 and 201, no. 55 (illustrated in color, p. 125, fig. 112; detail illustrated in color, p. 3; titled *Outside the Gare Saint-Lazare: View of the Batignolles Tunnels in Sunshine*).

LITERATURE

A. Fontainas, "Art Moderne" in *Mercure de France*, May 1899, p. 530.
V. Pica, *Gl'Impressionisti francesi*, Bergamo, 1908, p. 74 (illustrated).
G. Grappe, *Claude Monet*, Berlin, 1909, p. 8 (illustrated).
R. Koechlin, "Claude Monet" in *Art et décoration*, vol. LI, February 1927, p. 41 (illustrated, p. 38).
C. Léger, *Claude Monet*, Paris, 1930 (illustrated, pl. 21).
L.E. Rowe, "A Painting by Monet" in *Bulletin of the Rhode Island School of Design*, vol. XXII, no. 4, October 1934, pp. 50-51 (illustrated on the front cover).
J. Rewald, "Paysages de Paris de Corot à Utrillo" in *Le Renaissance, XX année*, January-February 1937 (illustrated).
D. Lord, "'Views of Paris': An Exhibition in New York" in *The Burlington Magazine for Connoisseurs*, vol. 74, no. 430, January 1939, p. 40.
J. Wilhelm, *Les peintres du paysage parisien du XVe siècle à nos jours*, Paris, 1944, no. 47 (illustrated; dated 1878).
O. Reuterswärd, *Monet: En Konstnarshistorik*, Stockholm, 1948, p. 281.
C. Roger-Marx, *Monet*, Lausanne, 1949, pp. 19 and 31, no. 29 (illustrated).
L.R. Bortolatto, *L'opera completa di Claude Monet: 1870-1889*, Milan, 1966, p. 98, no. 142 (illustrated, p. 97).
M. and G. Blunden, *Impressionists and Impressionism*, Lausanne, 1970, p. 141 (illustrated in color).
D. Rouart and J.-D. Rey, *Claude Monet: Nymphéas, ou les miroirs du temps, suivi d'un catalogue raisonné par R. Maillard*, Paris, 1972, p. 35 (illustrated).
D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné, 1840-1881*, Lausanne, 1974, vol. I, pp. 83-84, 306-307 and 431, no. 443 (illustrated).
S. Levine, "Monet, Lumière and Cinematic Time" in *Journal of Aesthetics and Art Criticism*, vol. XXXVI, no. 4, Summer 1978, p. 444.
R. Walter, "Saint Lazare l'impressionniste" in *L'Oeil*, November 1979, pp. 52-53.
P.H. Tucker, *Monet at Argenteuil*, New Haven, 1982, p. 169.
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 138-140, no. 40 (illustrated in color, p. 139).
R.R. Brettell, *French Impressionists*, Chicago, 1987, p. 43.
D. Wildenstein, *Claude Monet: Catalogue raisonné, supplément aux peintures, dessins, pastels, index*, Lausanne, 1991, vol. V, pp. 31 and 85, no. 443.
D. Wildenstein, *Monet: Catalogue raisonné*, Cologne, 1996, vol. II, pp. 180-181, no. 443 (illustrated in color, p. 179).

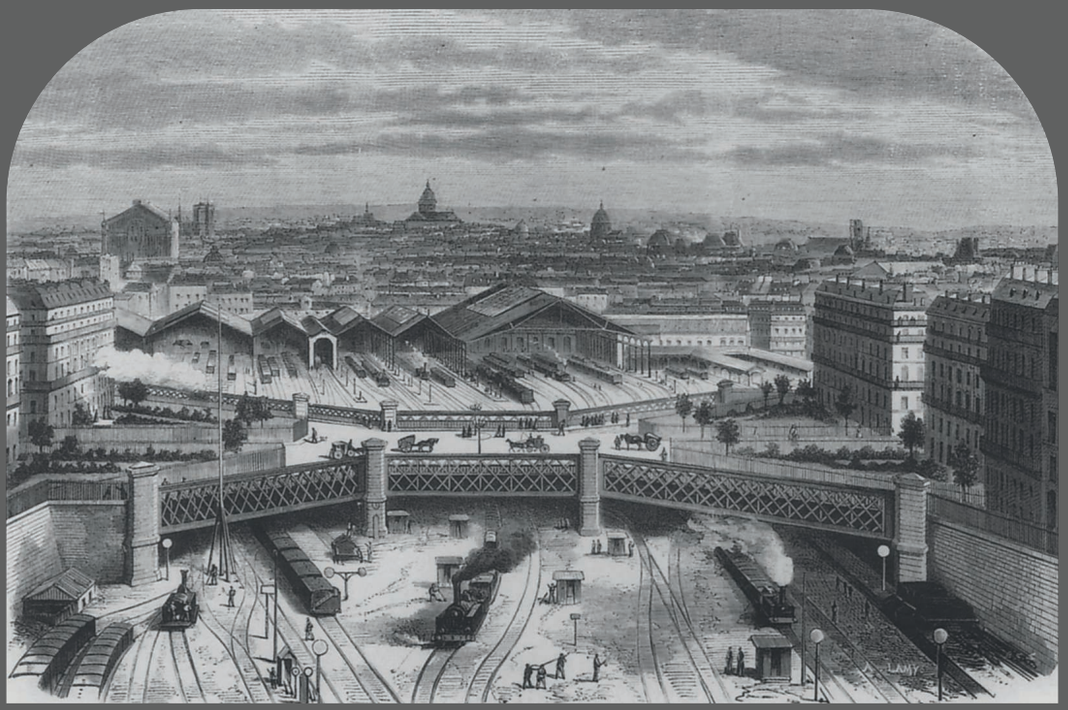
Feature essay with in-depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.



left:
Detail of the present lot.

below:
Auguste Lamy, engraving of the Gare Saint-Lazare and the Pont de l'Europe, from *L'Illustration*, 11 April 1868.



"We see the broad sweep and tumultuous movement in this train station where the ground shakes with every turn of the iron wheels. We hear the shouts of the workers, the sharp whistles of the engines blasting their cry of alarm, the incessant noise of scrap iron, and the formidable panting of the steam. The pavements are damp with soot and the air is charged with the bitter odor of burning coal. Looking at this magnificent painting, we are gripped by the same emotion as before nature."

—GEORGES RIVIÈRE

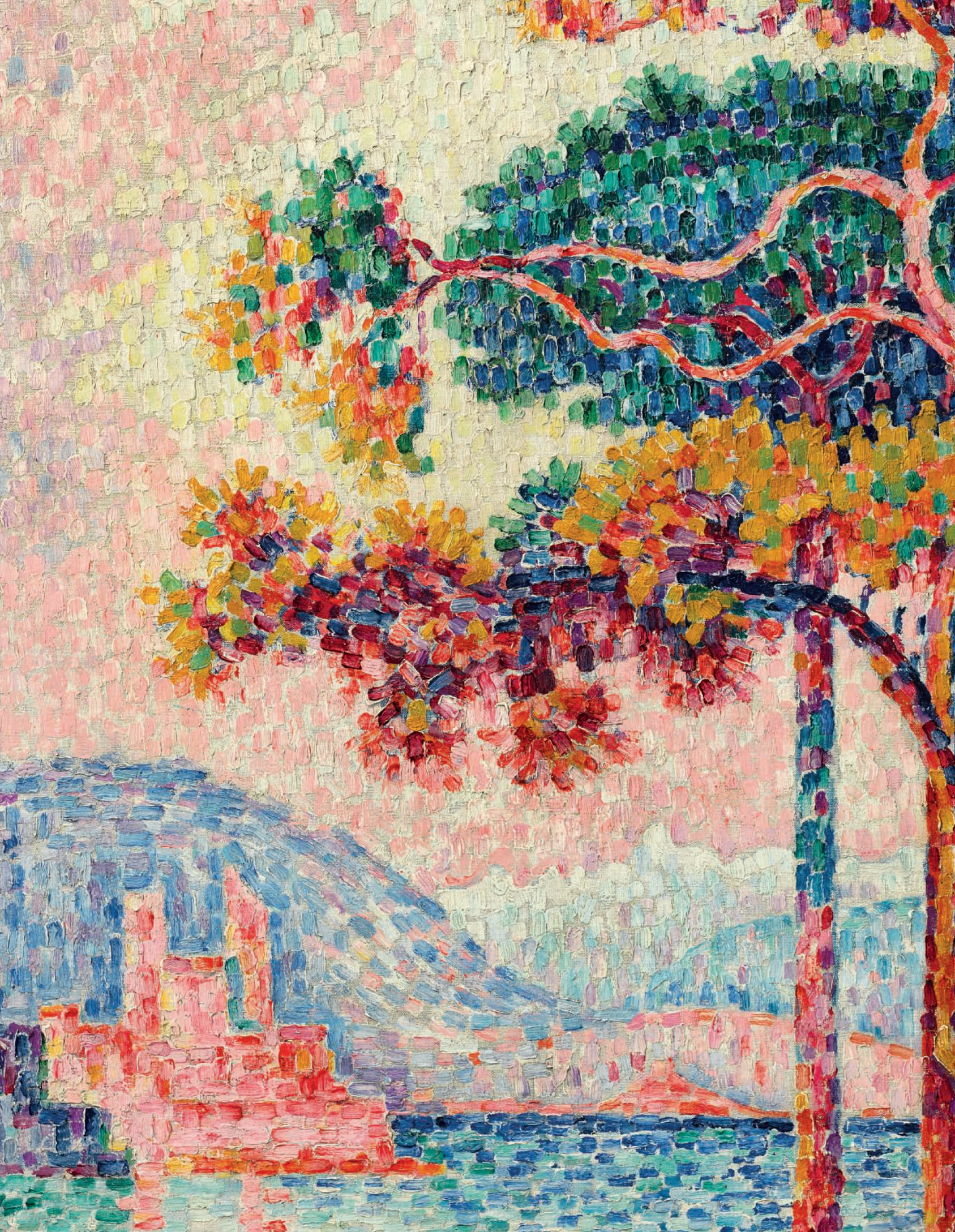
27

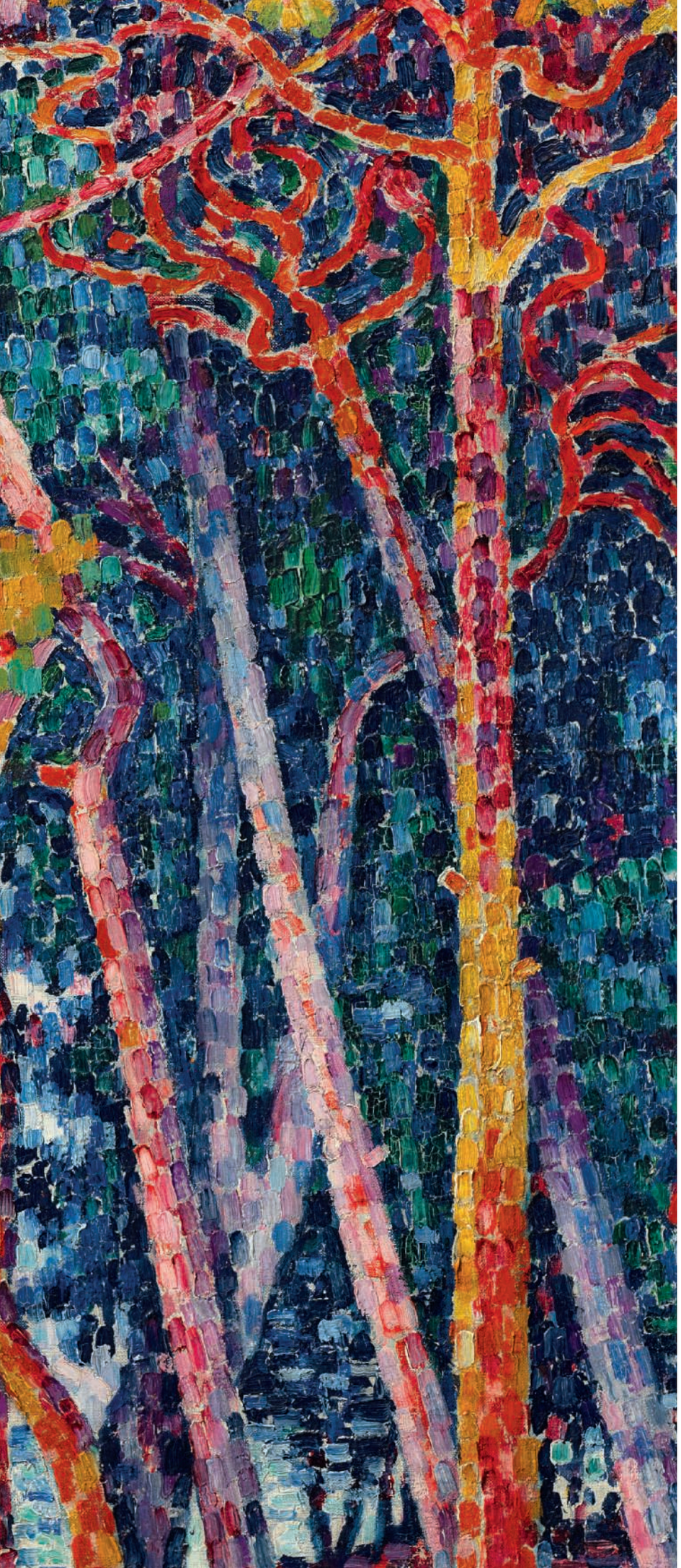
PAUL SIGNAC (1863-1935)

Antibes (la pinède)

signed and dated 'P Signac 1917' (lower left)
oil on canvas
36⅜ x 29 in. (92.3 x 73.5 cm.)
Painted in December 1917

$4,000,000-6,000,000





PROVENANCE

Galerie Bernheim-Jeune et Cie., Paris.
Mme F. Caussy, Paris (1923).
Germaine Lecomte, Paris.
J.-P. Moueix, Libourne (1952 and until at least 1960).
Martin Fabiani, Paris (1965).
Nineteenth and Twentieth Centuries French Art Gallery, New York.
Sam Salz, Inc., New York.
Acquired from the above by the late owners, April 1965.

EXHIBITED

Paris, Galerie Bernheim-Jeune et Cie., *Paul Signac: Peintures, cartons de tableaux, dessins, aquarelles*, May 1923, no. 22 (titled *Juan-les-Pins: La Pinède*).

LITERATURE

L. Cousturier, *P. Signac*, Paris, 1922 (illustrated, pl. 18).
G. Lévy and P. Signac, *Pré-catalogue, circa* 1929-1932, p. 437.
G. Besson, *Paul Signac*, Paris, 1935 (illustrated, pl. 16).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 183, no. 58 (illustrated; dated 1914).
F. Cachin, *Signac: Catalogue raisonné de l'oeuvre peint*, Paris, 2000, p. 306, no. 514 (illustrated; with incorrect cataloguing).

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.

following spread:
Paul Signac and Jeanne Selmersheim-Desgrange in Antibes, 1913. Unknown photographer. © Archives Signac, Paris.

28

PIERRE BONNARD (1867-1947)

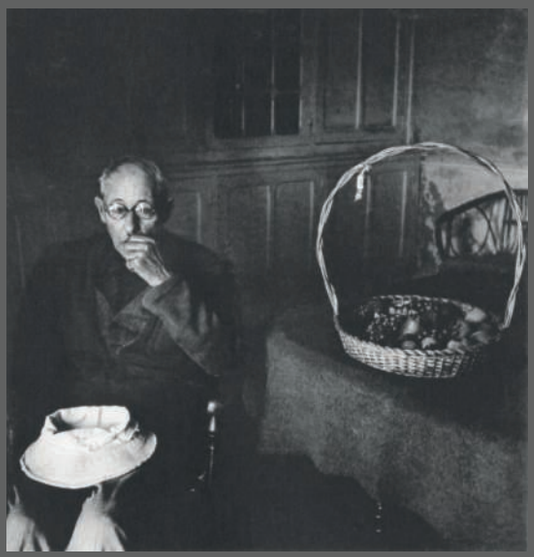
Corbeille de fruits sur une table dans le jardin du Cannet

signed 'Bonnard' (lower right)
oil on canvas
26¾ x 21⅝ in. (67.8 x 55 cm.)
Painted in Le Cannet, *circa* 1944

$2,000,000-3,000,000

right:
Detail of the present lot.

below:
Bonnard in the dining room at Le Cannet, *circa* 1942. Photograph by André Ostier. © Les ayants droit d'André Ostier.



PROVENANCE
Estate of the artist.
Wildenstein & Co., Inc., New York (acquired from the above).
Acquired from the above by the late owners, October 1963.

EXHIBITED
New York, The Museum of Modern Art; The Art Institute of Chicago and Los Angeles County Museum of Art, *Bonnard and His Environment*, October 1964-May 1965, p. 109, no. 78 (illustrated in color, p. 104; titled *Still Life with Fruit* and dated *circa* 1943-1944).
London, Tate Gallery and New York, The Museum of Modern Art, *Bonnard*, February-October 1998, p. 232, no. 90 (illustrated in color, p. 233).
New York, The Metropolitan Museum of Art, *Pierre Bonnard: The Late Still Lifes and Interiors*, January-April 2009, p. 156, no. 64 (illustrated in color, p. 157; dated *circa* 1943-1944).

LITERATURE
J. and H. Dauberville, *Bonnard: Catalogue raisonné de l'oeuvre peint, 1940-1947 et supplément 1887-1939*, Paris, 1974, vol. IV, p. 70, no. 1644 (illustrated).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 231, no. 80 (illustrated in color, p. 230; illustrated again *in situ* in the Rockefellers' Hudson Pines home, p. 37).

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

View of Moret-sur-Loing.
Unknown photographer.
Photo: Private Collection /
Roger-Viollet, Paris /
Bridgeman Images.

opposite:
Detail of Lot 29.

29

ALFRED SISLEY (1839-1899)

Les peupliers à Moret-sur-Loing, après midi d'août

signed and dated 'Sisley. 88' (lower right)
oil on canvas
23¾ x 28⅞ in. (60.2 x 73.2 cm.)
Painted in 1888

$2,000,000-3,000,000

Sisley. 88

"It is at Moret, in this thickly wooded countryside with its tall poplars, the waters of the river Loing here, so beautiful, so translucent, so changeable; at Moret my art has undoubtedly developed the most... I will never really leave this little place that is so picturesque."

—ALFRED SISLEY

PROVENANCE

Galerie Bernheim-Jeune et Cie., Paris; sale, Hôtel Drouot, Paris, 23 June 1900, lot 87.
Galerie Berhneim-Jeune et Cie., Paris (acquired at the above sale).
Orosdi collection, Paris.
Lucien Sauphar, Paris.
Roger Sauerbach, Paris; sale, Hôtel Drouot, Paris, 11 March 1931, lot 30.
Ducrot Collection, Paris (possibly acquired at the above sale).
Gabriel Cognacq, Paris; sale, Galerie Charpentier, Paris, 14 May 1952, lot 59.
Private collection (by 1959).
Gabriel Fodor, Paris (possibly 1963).
Galerie Schmit, Paris.
Acquired from the above by the late owner, May 1999.

EXHIBITED

Musée de Sceaux, *Paysages de l'Ile-de-France*, 1951, no. 74.
Paris, Galerie Marcel Guiot, *Bonnard et son époque: 1890-1910*, April-May 1960, p. 22, no. 20.
Paris, Galerie Schmit, *De Corot à de Staël*, April-July 1997, no. 43 (illustrated in color).

LITERATURE

F.A. van Braam, ed., *World Collectors Annuary*, Amsterdam, 1952, vol. IV, p. 273, no. 2540 (illustrated, pl. 79; with incorrect cataloguing).
F. Daulte, *Alfred Sisley: Catalogue raisonné de l'oeuvre peint*, Lausanne, 1959, no. 676 (illustrated; with incorrect provenance).
L. Reidemeister, *Auf den Spuren der Maler der Ile-de-France*, Berlin, 1963, p. 135 (illustrated).
M. Stevens, ed., *Alfred Sisley*, exh. cat., Royal Academy of Arts, London, 1992, p. 222.
G. Lowry, intro., *The David and Peggy Rockefeller Collection: Supplement*, New York, 2015, vol. V, pp. 29-31, no. 4 (illustrated in color, p. 29).

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.

"In painting 'Camille on the beach,' Monet was celebrating her as a fashionable vacationer, the kind of offering an impecunious artist can make to his bride."

—ROBERT L. HERBERT

Detail of lot 30.

30

CLAUDE MONET (1840-1926)

Camille assise sur la plage à Trouville

indistinctly signed (lower right)
oil on canvas
18⅛ x 15 in. (46.2 x 38.3 cm.)
Painted in 1870-1871

Estimate on Request

PROVENANCE

Emile Petitdidier (Blémont), Paris (probably acquired from the artist, 1875).
Mme Petitdidier, Paris (by descent from the above, by 1920).
Wildenstein & Co., Inc., New York (acquired from the above, 1959).
Jacques Guerlain, Paris (acquired from the above, November 1959).
Wildenstein & Co., Inc., New York.
Anon. sale, Sotheby's, New York, 10 May 2000, lot 6.
Acquired at the above sale by the late owner.

EXHIBITED

Paris, Galerie Durand-Ruel et Cie., *Claude Monet*, January-February 1970, no. 4.

LITERATURE

D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné, 1840-1881*, Lausanne, 1974, vol. I, p. 190, no. 159 (illustrated, p. 191).
R. Gordon and A. Forge, *Monet*, New York, 1983, p. 46 (illustrated in color; dated 1870).
D. Wildenstein, *Claude Monet: Catalogue raisonné, supplément aux peintures, dessins, pastels, index*, Lausanne, 1991, vol. V, p. 24, no. 159.
D. Wildenstein, *Monet: Catalogue raisonné*, Cologne, 1996, vol. II, p. 76, no. 159 (illustrated).
C. Vogel, "Despite Legal Troubles, Sotheby's Makes a Strong Showing at Art Auction" in *The New York Times*, 11 May 2000.
A. Peers, "Portrait of an Unexpected Victory: Market Savvy, CEO's Departure Helped Underdog Sotheby's Score in Big Spring Sales" in *The Wall Street Journal*, 16 May 2000 (illustrated).
D. Hansen and W. Herzogenrath, *Monet und Camille: Frauenportraits im Impressionismus*, exh. cat., Kunsthalle Bremen, 2005, p. 28 (illustrated).
M.M. Gedo, *Monet and His Muse: Camille Monet in the Artist's Life*, Chicago, 2010, p. 102 (illustrated, p. 103, fig. 7.5).
G. Lowry, intro., *The David and Peggy Rockefeller Collection: Supplement*, New York, 2015, vol. V, pp. 14 and 26-28, no. 3 (illustrated in color, p. 26).
G.T.M. Shackelford, *Monet: The Early Years*, exh. cat., Kimbell Art Museum, Fort Worth, 2016, p. 155 (illustrated in color, fig. 114).

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.

31

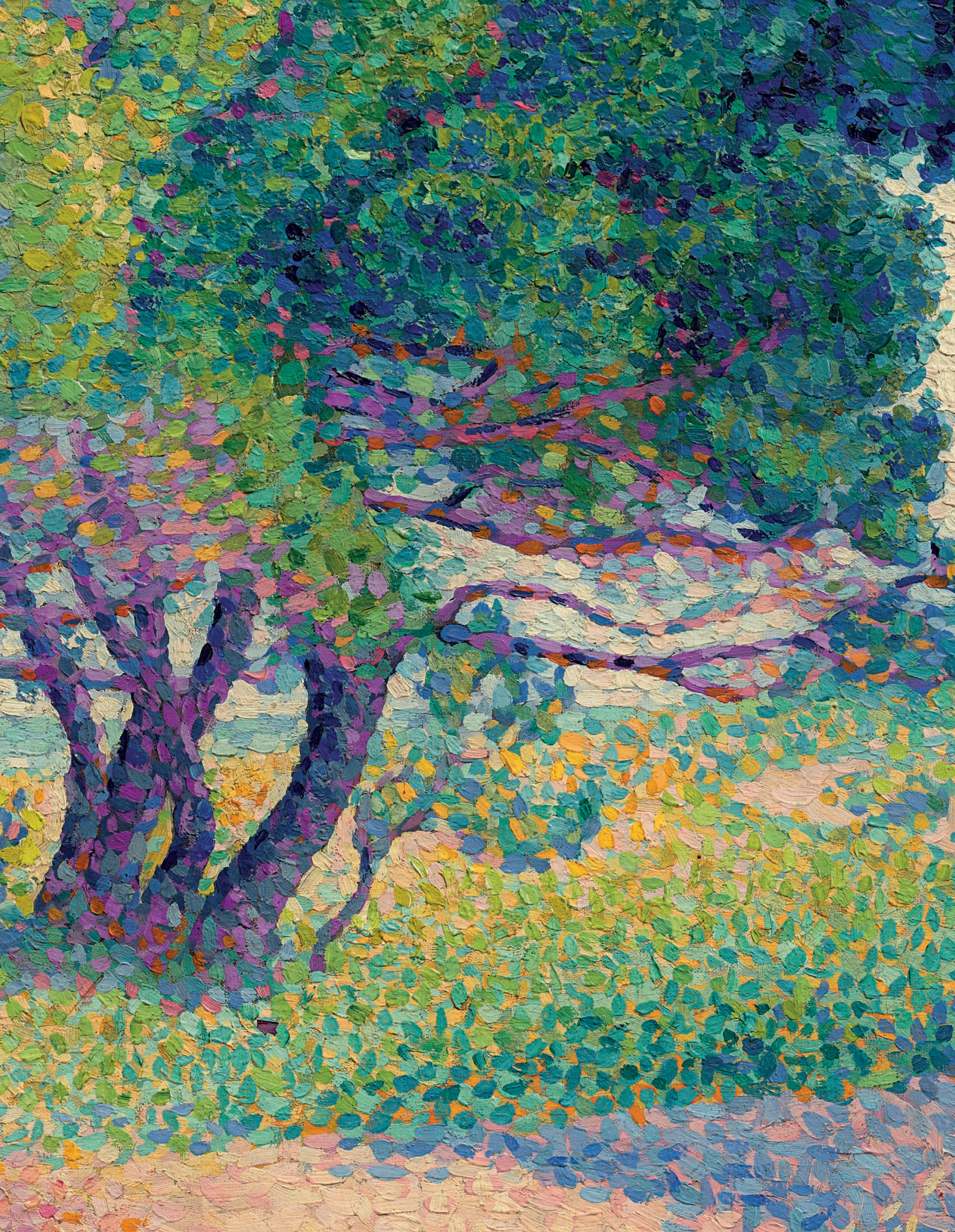
HENRI EDMOND CROSS (1856-1910)

La petite maison à Saint-Clair

signed and dated 'HE Cross 94' (lower right)
oil on canvas
21⅜ x 24 in. (54.4 x 61.1 cm.)
Painted in 1894

$1,000,000-1,500,000

H.CROSS



left:
Detail of the present lot.

Henri-Edmond Cross with Émile and Sarah Clare, the artist's brother-in-law and his wife, in Saint-Clair, late 1890s. Unknown photographer.

PROVENANCE

Baron Eberhard von Bodenhausen, Munich.
Fine Arts Associates (Otto M. Gerson), New York.
Ralph and Mary Booth, Detroit (acquired from the above, 1951).
Virginia Booth Vogel, Milwaukee (by descent from the above).
Fine Arts Associates (Otto M. Gerson), New York (acquired from the above, May 1956).
The New Gallery (E.V. Thaw), New York (acquired from the above).
Hirschl & Adler Galleries, Inc., New York (acquired from the above).
William Curteis, New York (acquired from the above).
Acquired from the above by the late owners, September 1958.

EXHIBITED

(probably) Paris, Hôtel Bing, *Salon de l'art nouveau*, December 1895-January 1896, no. 63 (titled *Bouquet de pins*).
(probably) Brussels, *La quatrième Exposition de la Libre Esthétique,* February-April 1897, p. 20, no. 148 (titled *Bouquet de pins*).
(probably) Paris, *Société des artistes indépendants,* April-June 1898, p. 164, no. 142 (titled *Bouquet de buis* and dated 1898).
Cologne, Städtische Ausstellungshalle, *L'Internationale Kunstausstellung des Sonderbundes westdeutscher Kunstfreunde und Künstler,* May-September 1912, p. 36, no. 177 (titled *Baumgruppe* and dated 1904).
New York, Fine Arts Associates (Otto M. Gerson), *Henri-Edmond Cross,* April-May 1951, no. 4 (illustrated; titled *Landscape near Cannes*).

LITERATURE

(probably) Letter from Cross to Paul Signac, (probably) Summer 1895.
(probably) Letter from Cross to Octave Maus, 17 January 1897.
The Art Quarterly, vol. XIV, Spring 1951, p. 87 (illustrated; titled *Cannes*).
Art News, May 1951, p. 58 (titled *Landscape near Cannes*).
J. Rewald, "Journal inédit de Paul Signac" in *Gazette des Beaux-Arts*, vol. 42, July-August 1953, p. 43 (illustrated, fig. 11; titled *Paysage près de Cannes*).
I. Compin, *H.E. Cross*, Paris, 1964, pp. 138-139, no. 49 (illustrated, p. 138).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 185, no. 60 (illustrated).

This work will be included in the forthcoming *catalogue raisonné* of Henri Edmond Cross being prepared by Patrick Offenstadt.

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

THE ROCKEFELLERS AND GERMANY

Detail of lot 33.

David Rockefeller visited Munich in the summer of 1933 to prepare for a language examination required by Harvard University. Feeling that an immersion in the culture was his best way to master the language, David lived with a German family, the Defreggers, and took language lessons daily. His Host father was well-known in the Bavarian art world as an artist himself and the family introduced him to the work of great classic German masters Albrecht Dürer, Hans Holbein, Lucas Cranach, Matthias Grünewald and the wood carvings of Tilman Riemenschneider. He was also exposed for the first time to 'exuberant' German Rococo churches such as *Wal Fahrt Kirche auf dem Wies* and the architecture of Nymphenburg Palace, Rothenburg and Nuremburg. David notes in his *Memoirs* that he "came to appreciate the relaxed fun-loving ways of the Bavarians and acquired a feel for German history and the incredible culture that produced those marvelous works of art."

After earning his degree from Harvard, David pursued graduate studies in economics at the London School of Economics. David related that '"uring the Christmas holiday [in 1937], I went to Frankfurt-am-Main to visit Ernst Teves, a German friend I had known at Harvard. [The] atmosphere I had noted on my earlier stay in Germany had now intensified, and the menacing actions [that] led to World War II were already causing severe apprehension in Europe. Yet, perhaps because people felt that normal times would not last much longer, Frankfurt was a scene of extravagant gaiety and feverish social activity. I met many of Ernst's friends, some of whom were collectors of contemporary German Expressionist paintings, despite the fact that these artists had been denounced [and] banned. This gave me chance to see some fine examples of a school of painting that showed enormous courage and that I came greatly to admire."

Years later, David recalled an unscheduled stop in that he and Peggy made in Stuttgart, where they were able to add works by German Expressionist and other related artists to their collection. "Our travels often have given us unexpected opportunities both to discover new artists and art forms and to add to our collection… In the spring of 1960, we learned [that] there was to be a very good auction in Stuttgart of twentieth-century European paintings and sculpture… Our whole group was interested in contemporary art and readily accepted [the] suggestion that we go [and] have a look at the things which were about to be auctioned. We could not stay for the auction itself, but did leave bids on a number of items we liked. Peggy and I were successful in buying our first Klee, three Feininger watercolors, a Grosz watercolor, two Nolde watercolors, and abstract watercolor by Kandinsky, a watercolor of a schooner by Vlaminck, and a small sculpture by Kollwitz. We have not regretted any of these purchases, and it was a fun expedition."

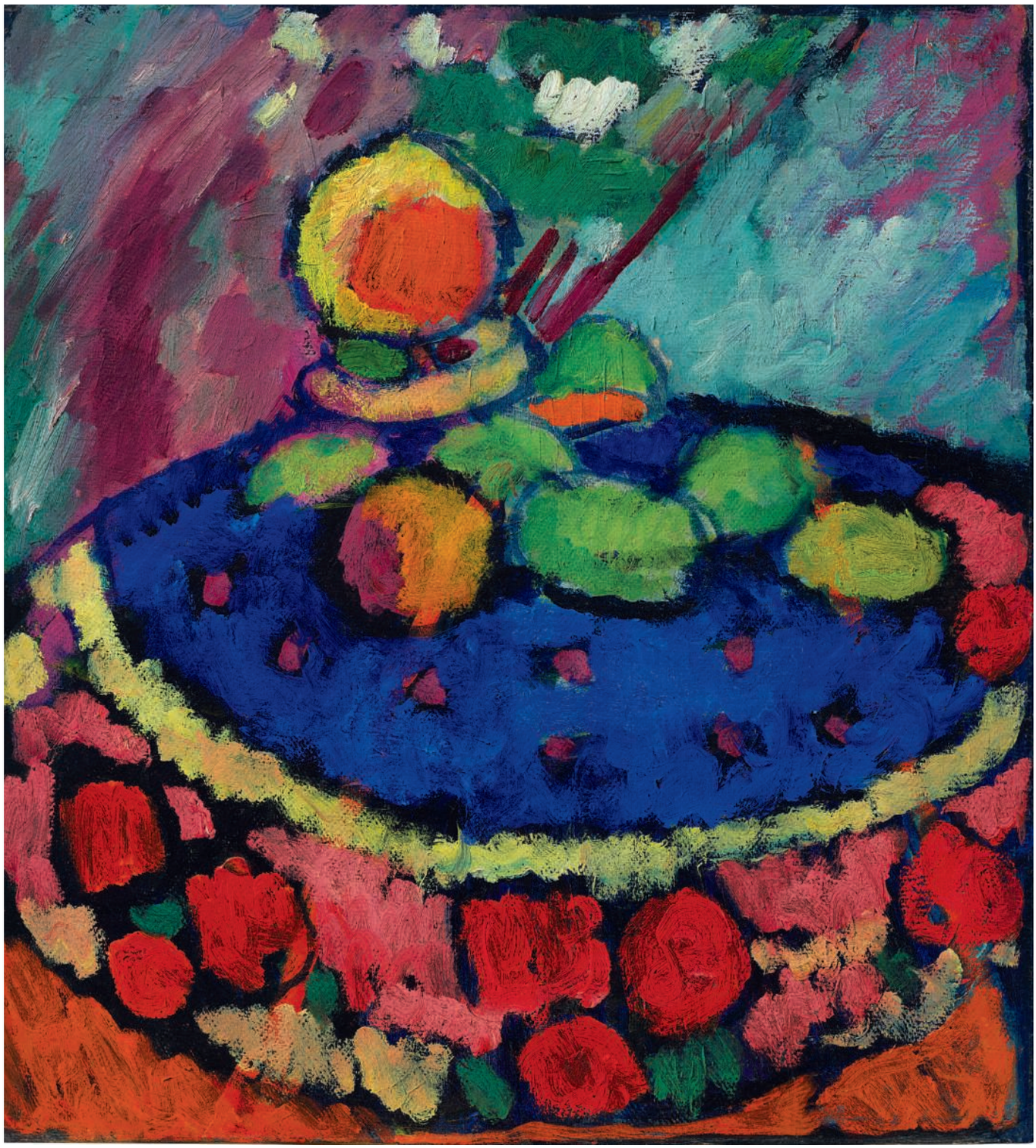
32

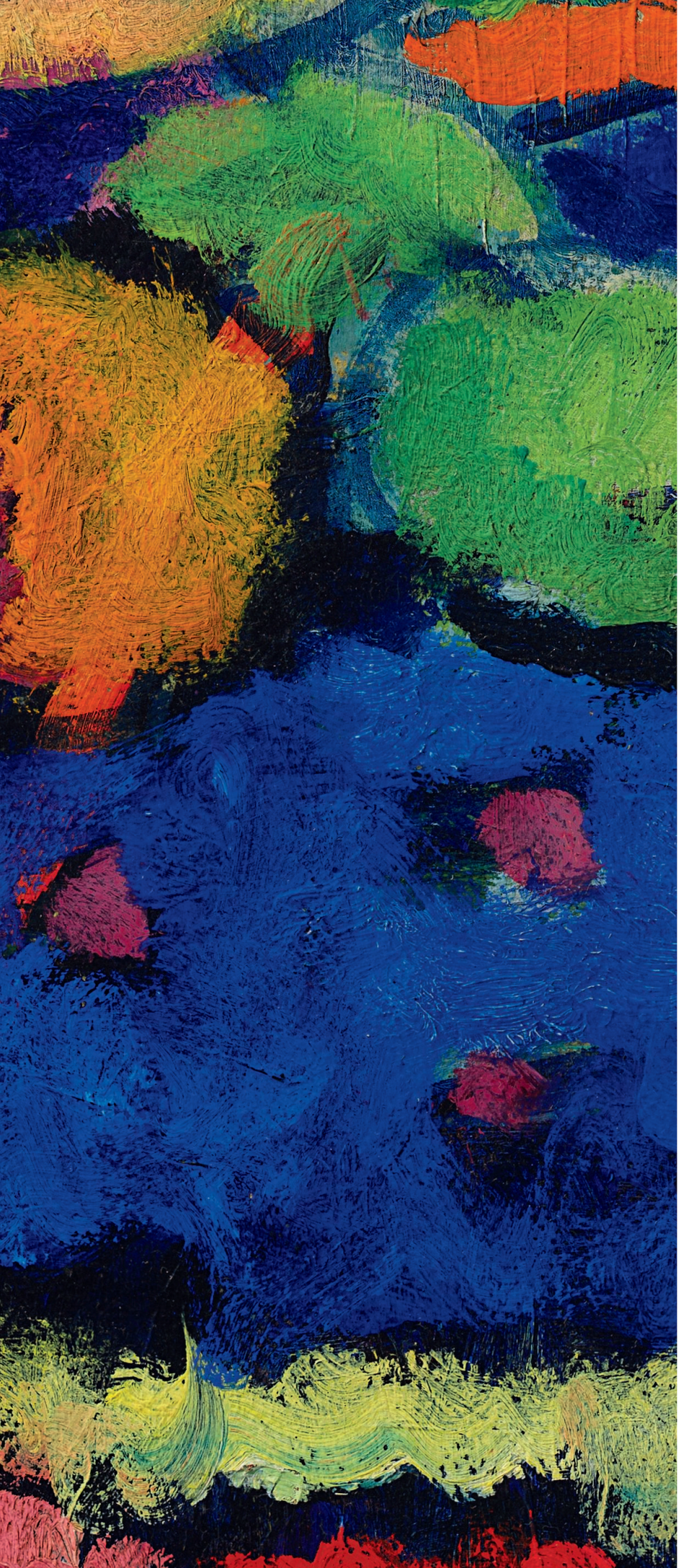
ALEXEJ VON JAWLENSKY (1864-1941)

Mit rundem Tisch

oil on board
22 x 20 in. (55.8 x 50.8 cm.)
Painted *circa* 1910

$3,000,000-4,000,000





"I had always been intrigued by the German Expressionists since my early college days, when I spent time in Germany."

—DAVID ROCKEFELLER

PROVENANCE

Galerie Günther Franke, Munich.
Bayerische Staatsgemäldesammlungen, Munich (acquired from the above, 1952); sale, Kornfeld und Klipstein, Bern, 14 June 1967, lot 616.
Leonard Hutton Galleries, New York (acquired at the above sale). Acquired from the above by the late owners, July 1968.

EXHIBITED

New York, Leonard Hutton Galleries, *Fauves and Expressionists*, April-June 1968, p. 18, no. 37 (illustrated in color).
Yonkers, New York, Hudson River Museum, *Art in Westchester from Private Collections*, September-November 1969, no. 45.
New York, The Museum of Modern Art; San Francisco Museum of Modern Art and Fort Worth, The Kimbell Art Museum, *The "Wild Beasts": Fauvism and Its Affinities*, March-October 1976, p. 143, no. 50 (illustrated, p. 146).
Madrid, Fundación Juan March and Barcelona, Museu Picasso, *Alexej von Jawlensky*, March-September 1992, p. 142, no. 44 (illustrated in color, p. 65).
Kunsthalle Krems, Austria, *Alexej von Jawlensky: Magische Bilder*, April-September 2003, pp. 69 and 148 (illustrated in color, p. 69).

LITERATURE

H.C. Heidrich, *Die welt der Maler und der Bilder*, Stuttgart, 1959 (illustrated, pl. VI).
C. Weiler, *Alexej Jawlensky*, Cologne, 1959, p. 279, no. 733 (illustrated).
J. Schultze, "Umgang mit Vorbildern: Jawlensky und die französische Malerei bis 1913" in *Alexej Jawlensky*, exh. cat., Städtische Galerie im Lenbachhaus Baden, Munich, 1983, p. 81, no. 19 (illustrated, p. 82).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 307, no. 129 (illustrated in color, p. 306).
M. Jawlensky, L. Pieroni-Jawlensky and A. Jawlensky, *Alexej von Jawlensky: Catalogue Raisonné of the Oil Paintings, 1890-1914*, London, 1991, vol. 1, p. 297, no. 373 (illustrated in color, p. 301).

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.

below:
Jawlensky, his son Andreas, Marianne von Werefkin and Gabriele Münter (right) in Sollerstraße, Murnau, summer 1909. Photograph by Wassily Kandinsky.

opposite:
Detail of the present lot.

following spread:
Detail of Lot 33.

"There I came to understand how to translate nature into color according to the fire in my soul. My paintings glowed with color."

—ALEXEJ VON JAWLENSKY

"This particular Kandinsky appealed to us very much because it was so reminiscent of Fauve paintings, which we had come to like. And, indeed, it hangs in the morning room along with four important Fauve works. In some respects, it reminds one more of the German Expressionist school, but it fits in very harmoniously with the Fauves and is an interesting counterbalance to them."

—DAVID ROCKEFELLER

33

WASSILY KANDINSKY (1866-1944)

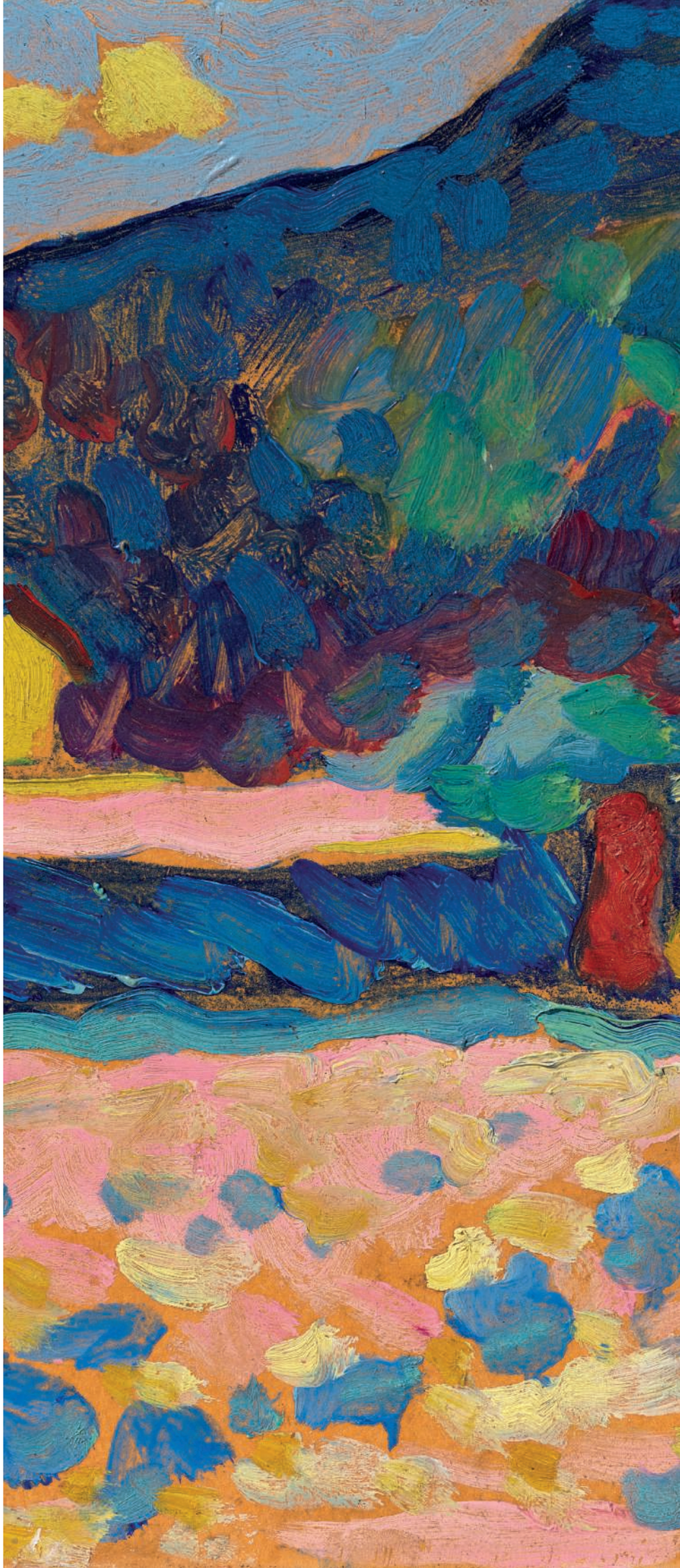
Winterstudie mit Berg

signed 'KANDINSKY.' (lower right); titled 'Winterstudie mit Berg.' (on the reverse)
oil on board
13 x 17½ in. (33 x 44.5 cm.)
Painted in 1908

$3,000,000-5,000,000

Kandinsky gardening in Murnau, *circa* 1909. Photograph by Gabriele Münter. © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

right:
Detail of the present lot.



PROVENANCE

Vilem Feith, São Paulo (by 1958); sale, Sotheby & Co., London, 13 July 1960, lot 117.
(possibly) Stephen Hahn Gallery, New York.
Walstein C. Findlay, Jr., Chicago.
James H. and Lee Cullum Clark, Dallas (by 1961).
Sidney Janis Gallery, New York (as agent for the above).
Acquired from the above by the late owners, May 1965.

EXHIBITED

(possibly) Munich, Moderne Galerie (Heinrich Thannhauser), September 1910.
The Dallas Museum for Contemporary Arts, *Dallas Collects*, July 1961.
New York, The Texas Pavilion, *The New York World's Fair*, April-July 1964.
New York, Marlborough-Gerson Gallery, Inc., *Important European Paintings from Texas Private Collections*, November-December 1964, no. 19 (illustrated).

LITERATURE

W. Grohmann, *Wassily Kandinsky: Life and Work*, New York, 1958, p. 344, no. 581 (illustrated, p. 397).
H.K. Roethel and J.K. Benjamin, *Kandinsky: Catalogue Raisonné of the Oil Paintings, 1900-1915*, London, 1982, vol. I, p. 246, no. 257 (illustrated).
M. Potter, et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 317-318, no. 138 (illustrated in color, p. 317).
J. Hahl-Koch, *Kandinsky*, Stuttgart, 1993, p. 115, no. 141 (illustrated in color).

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

34

ERNST LUDWIG KIRCHNER (1880-1938)

Blumentopf und Zuckerdose; Blumen

signed 'E L Kirchner' (lower left)
oil on canvas
27⅞ x 23⅞ in. (70.8 x 60.5 cm.)
Painted in 1918-1919

$700,000-900,000

E.L. Kirchner

PROVENANCE

Barbara Harrison Wescott, Rosemont, New Jersey (acquired from the artist, by 1934).
Justin K. Thannhauser, New York (acquired from the above, by 1957).
John D. Rockefeller III, New York (by 1964).
E.V. Thaw & Co., Inc., New York.
Serge Sabarsky Gallery, New York (acquired from the above, September 1977).
Saul P. Steinberg, New York (acquired from the above, May 1979); sale, Christie's, New York, 18 May 1981, lot 31.
Private collection, Europe (acquired at the above sale); sale, Christie's, New York, 8 November 2006, lot 55.
Acquired at the above sale by the late owner.

EXHIBITED

Kunsthalle Bern, *Ernst Ludwig Kirchner,* March-April 1933, no. 33.
Davos, Kirchner Museum, *Ernst Ludwig Kirchner: Die Stilleben,* December 2006-April 2007, p. 88 (illustrated in color, p. 20).

LITERATURE

Ernst Ludwig Kirchner Archives, Photo Album III, no. 323 (dated 1917).
D.E. Gordon, *Ernst Ludwig Kirchner,* Cambridge, 1968, p. 346, no. 549 (illustrated; catalogued as signed and inscribed on the reverse).
H. Delf, *Kirchner, Schmidt-Rotluff, Nolde, Nay..., Breife an den Sammler und Mäzen Carl Hagemann, 1906-1940,* Ostfildern-Ruit, 2004, pp. 434-436, letter no. 564 and pp. 437-438, letter no. 567.
H. Delf and R. Scotti, "Briefe von Ernst Ludwig Kirchner und Erna Schilling an Dr. Frédéric Bauer, Juni 1923 bis März 1939" in *Frédéric Bauer und Ernst Ludwig Kirchner,* Davos, 2004, letter nos. 106 and 108.
K. Schick, "Ruhelose Ordnung, Ernst Ludwig Kirchner und das Stilleben" in *Ernst Ludwig Kirchner: Die Stilleben,* Davos, 2006, p. 88 (illustrated in color, p. 20).
H. Delf, ed., "Die absolute Wahrheit, so wie ich sie fühle" in *Ernst Ludwig Kirchner: Der gesamte Briefwechsel,* Zürich, 2010, p. 1791, letter no. 2987; p. 1794, letter no. 2990 and p. 1795, letter no. 2993.
G. Lowry, intro., *The David and Peggy Rockefeller Collection: Supplement,* New York, 2015, vol. V, pp. 46-48, no. 10 (illustrated in color, p. 46).

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

left:
Detail of the present lot.

following spread:
Detail of Lot 35.

The eight panels by Vuillard installed in Henry Bernstein's New York apartment, *circa* 1940. Unknown photographer. Archives Vuillard, Paris.
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35

EDOUARD VUILLARD (1868-1940)

Les rues de Paris,* panneaux pour Henry Bernstein: Première série, *Passy

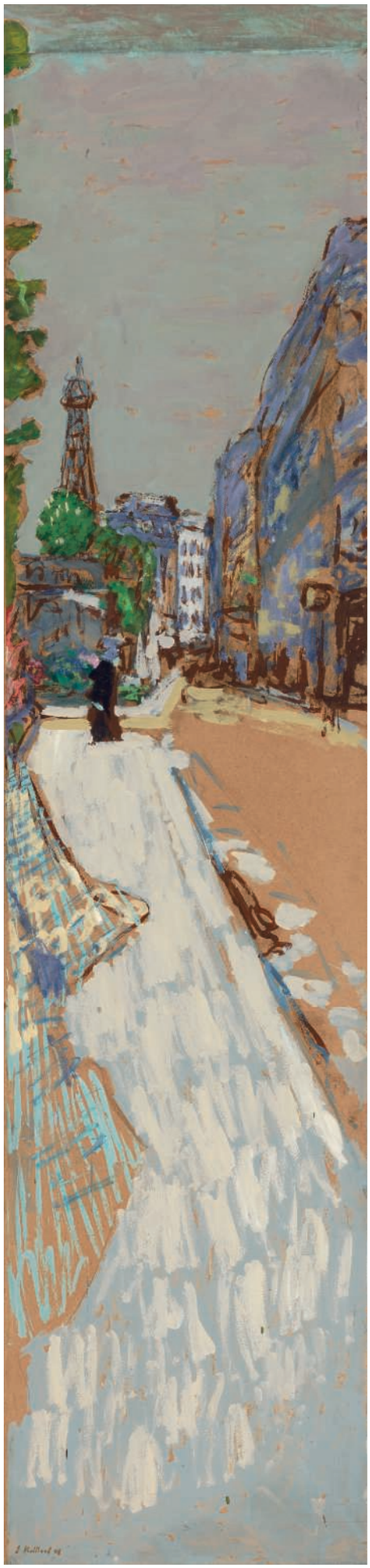
La voiture d'arrosage
signed 'E Vuillard' (lower right)
peinture à la colle over charcoal on paper laid down on panel
78⅛ x 26⅞ in. (198.4 x 68.4 cm.)
Painted in May-July 1908

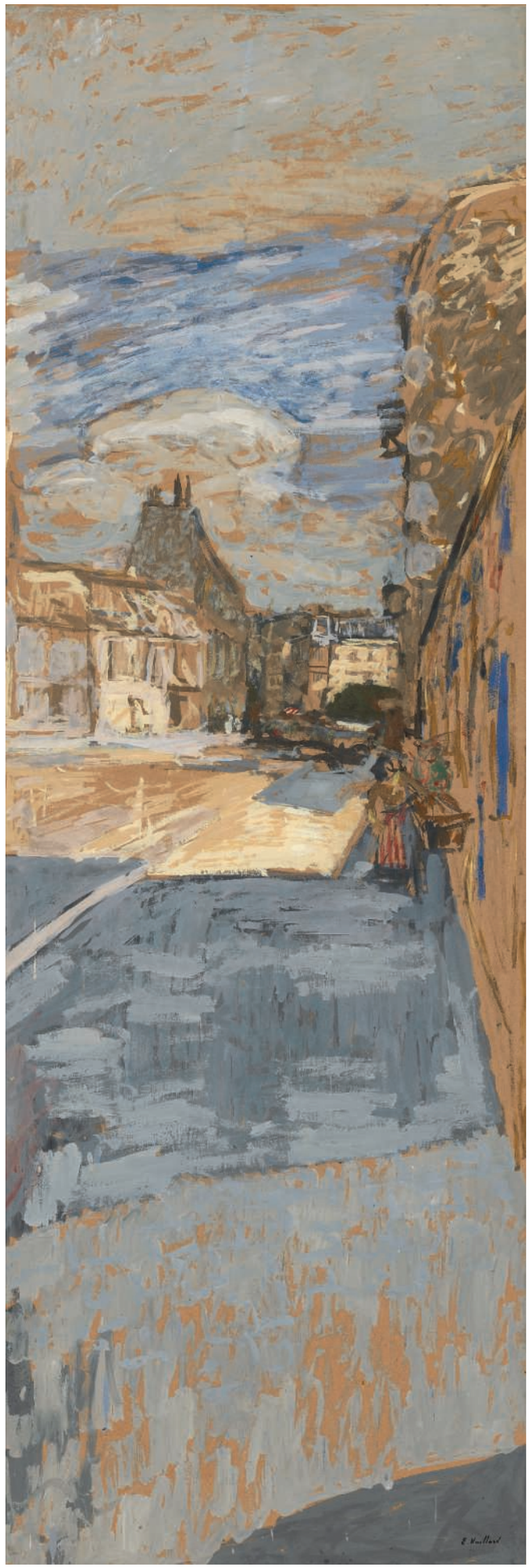
L'enfant au ruisseau
signed and dated 'E Vuillard 08' (lower left)
peinture à la colle over charcoal on joined paper laid down on panel
78¾ x 18⅝ in. (200 x 47.4 cm.)
Painted in May-July 1908

La Tour Eiffel
signed and dated 'E Vuillard 08' (lower left)
peinture à la colle over charcoal on joined paper laid down on panel
78¾ x 18⅝ in. (200 x 47.4 cm.)
Painted in May-July 1908

La Rue
signed 'E. Vuillard' (lower right)
peinture à la colle over charcoal on paper laid down on panel
78 x 26¾ in. (198.2 x 68 cm.)
Painted in May-July 1908

$5,000,000-7,000,000





Rue de la Tour in Passy, Paris, *circa* 1908. Photograph by Vuillard.

flap and opposite:
Detail of the present lot.

PROVENANCE

Galerie Bernheim-Jeune et Cie, Paris (acquired from the artist, 28 September 1908).
Henry Bernstein, Paris and New York (acquired from the above, 14 December 1908 and until 1953).
Georges Bernstein Gruber, New York (by descent from the above).
Justin K. Thannhauser, New York (on consignment from the above, *circa* 1956).
Acquired from the above by the late owners, February 1958.

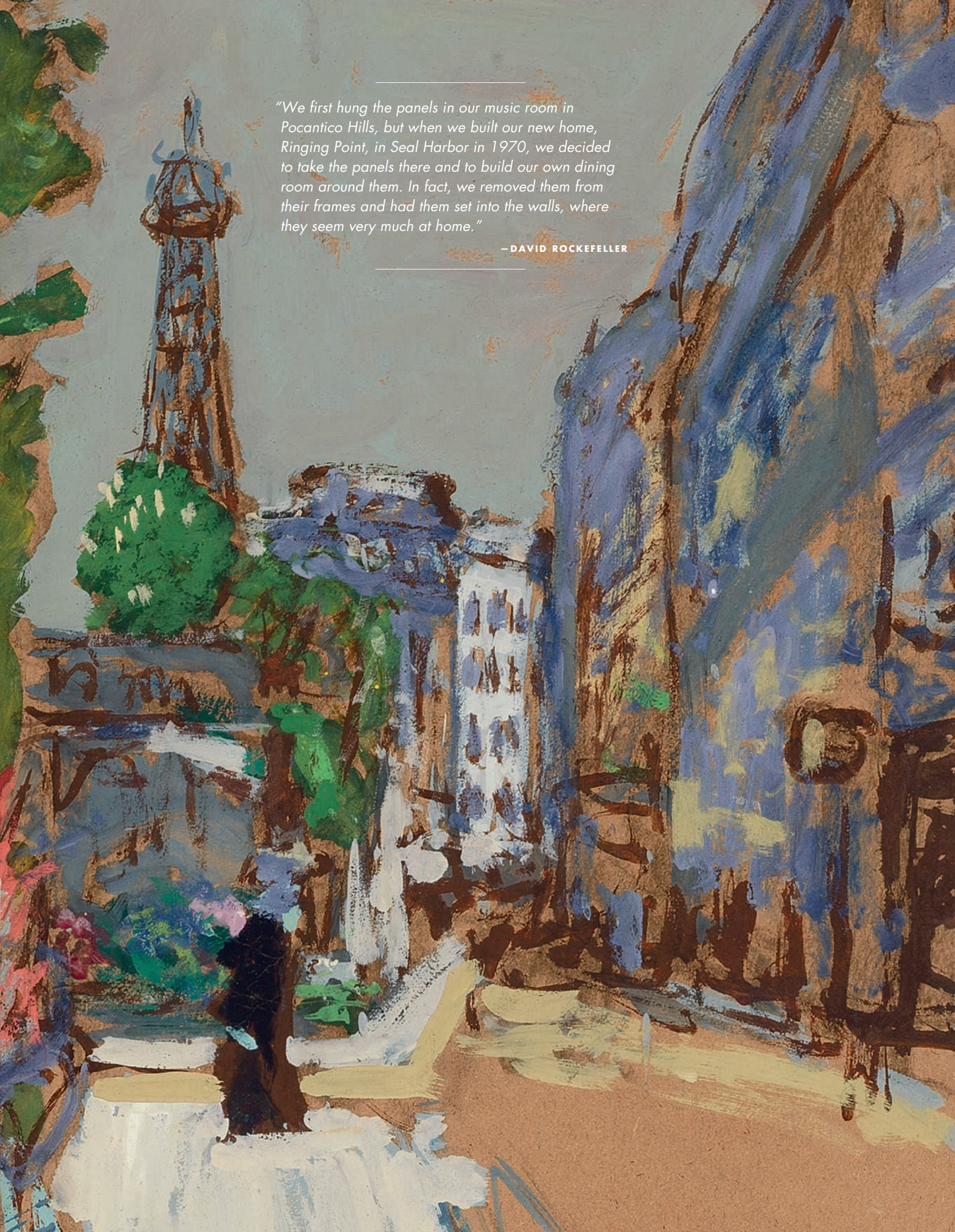
EXHIBITED

Paris, Galerie Bernheim-Jeune et Cie., *Vuillard,* November 1908, no. 1.
Paris, Musée des Arts Décoratifs, *Edouard Vuillard,* May-July 1938, no. 138 (titled *Paysage de Paris*).

LITERATURE

A. Segard, *Peintres d'aujourd'hui: Les décorateurs,* Paris, 1914, vol. II, p. 321 (dated 1910; incorrectly catalogued as six panels).
C. Roger-Marx, *Vuillard et son temps,* Paris, 1945, pp. 68, 140 and 188 (illustrated, pp. 152 and 153).
J. Salomon, *Vuillard:, témoignage,* Paris, 1945, p. 57.
A. Chastel, *Vuillard,* Paris, 1946, pp. 90, 106 and 115 (illustrated, pp. 72-73).
D. Wild, "Der 'Intimist' Vuillard als Monumentalmaler" in *Werk,* vol. 12, December 1947, p. 400.
C. Roger-Marx, *Vuillard,* Paris, 1948, p. 15.
A. Chastel, "Vuillard" in *Art News Annual,* vol. XXIII, 1954, p. 35 (illustrated).
J. Salomon, *Vuillard admiré,* Paris, 1961, p. 98 (illustrated, pp. 99-100).
J. Salomon, "Edouard Vuillard als Chronist seiner Epoche" in *Du,* vol. XXII, December 1962, p. 30.
R. Bacou, "Décors d'appartements au temps des Nabis" in *Art de France,* 1964, pp. 194 and 196 (illustrated, p. 194).
M.-C. Jalard, *Le Post-Impressionnisme,* Lausanne, 1966, p. 63.
R. Barilli, "Antologia" in *L'Arte Moderna,* vol. II, no. 18, 1967, p. 368 (two panels illustrated).
J. Dugdale, "Vuillard the Decorator, Last Phase" in *Apollo,* vol. LXXXVI, no. 68, October 1967, p. 272.
J. Salomon, *Vuillard,* Paris, 1968, pp. 25 and 108.
S. Preston, *Edouard Vuillard,* New York, 1974, p. 40 (two panels illustrated, fig. 55).
V.E. Barnett, *The Guggenheim Museum: Justin K. Thannhauser Collection,* New York, 1978, pp. 202-205.
L. Oakley, *Edouard Vuillard,* New York, 1981, p. 15.
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, pp. 44, 214-215 and 218, no. 73 (illustrated in color, pp. 216-217).
B. Thomson, *Vuillard,* Oxford, 1988, p. 104 (illustrated, pls. 93-96).
M. Makarius, *Vuillard,* Paris, 1989, p. 68 (two panels illustrated, p. 74).
G. Groom, *Edouard Vuillard: Painter-Decorator, Patrons and Projects, 1892-1912,* New Haven, 1993, pp. 3 and 165-177 (illustrated in color, p. 166, figs. 263-266).
M. Drutt, ed., *Thannhauser: The Thannhauser Collection of the Guggenheim Museum,* New York, 2001, p. 247-248.
G. Groom, *Beyond the Easel: Decorative Painting by Bonnard, Vuillard, Denis and Roussel, 1890-1930,* exh. cat., The Art Institute of Chicago, 2001, p. 232 (two panels illustrated, figs. 1-2).
G. Cogeval, ed., *Vuillard,* exh. cat., National Gallery of Art, Washington, D.C., 2003, pp. 306 and 308.
A. Salomon and G. Cogeval, *Vuillard: Le regard innombrable, catalogue critique des peintures et pastels,* Paris, 2003, vol. II, pp. 800-801 and 803-805, nos. VII-515.1-VII-515.4 (illustrated in color, pp. 800-801; illustrated again *in situ* in the Bernstein apartment, p. 805).

Feature essay with in-depth information for this lot can be found at the back of the catalogue.



"We first hung the panels in our music room in Pocantico Hills, but when we built our new home, Ringing Point, in Seal Harbor in 1970, we decided to take the panels there and to build our own dining room around them. In fact, we removed them from their frames and had them set into the walls, where they seem very much at home."

—DAVID ROCKEFELLER

36

PIERRE BONNARD (1867-1947)

Intérieur (Appartement de Bonnard à Paris)

signed 'Bonnard' (lower right)
oil on canvas
49⅝ x 44⅞ in. (126 x 114 cm.)
Painted in 1914

Estimate on Request

PROVENANCE

Georges and Simone Menier, Paris (1922).
Galerie Durand-Ruel et Cie., Paris and Wildenstein et Cie., Paris (acquired through Jacques de Chollet, Lausanne, from the above, 5 December 1959).
Acquired from the above by the late owners, April 1960.

EXHIBITED

(probably) Paris, Hôtel de la Revue, *Les Arts, Exposition d'art décoratif*, spring 1914.
Paris, L'Hôtel de la Curiosité et des Beaux-Arts, *Première exposition de collectionneurs*, March-April 1924, no. 152.
Humlebaek, Louisiana Museum of Art, *Pierre Bonnard*, September 1992-January 1993, no. 33.

LITERATURE

M.C. Saunier, "Une exposition d'art decoratif à L'hotel de la Revue Les Arts" in *Les Arts*, vol. XIII, June 1914, p. 17 (exhibition view illustrated).
C. Sterling and M.M. Salinger, *French Paintings: A Catalogue of the Collection of The Metropolitan Museum of Art: Nineteenth-Twentieth Centuries*, New York, 1967, vol. III, p. 209, no. 64.127 (illustrated; dated *circa* 1922).
J. and H. Dauberville, *Bonnard: Catalogue raisonné de l'oeuvre peint, 1906-1919*, Paris, 1968, vol. II, p. 357, no. 830 (illustrated; dated *circa* 1915).
J. and H. Dauberville, *Bonnard: Catalogue raisonné de l'oeuvre peint, 1940-1947 et supplément 1887-1939*, Paris, 1974, vol. IV, p. 459, no. 830.
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 226, no. 77 (illustrated in color, p. 227; illustrated again *in situ* in the Rockefellers' Seal Harbor home, p. 45; dated *circa* 1912-1913).

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

right:
Detail of the present lot.

following spread:
Detail of Lot 37. © 2018 Artists Rights Society (ARS), New York/SIAE, Rome.

"In 1959 Peggy went with me on a business trip to Italy. In Rome we had been told about a gallery called L'Obelisco which carries paintings by contemporary Italians. We bought several paintings there including ones by Caruso, Campigli, Music, Porzano, and Vespignani. A couple of years later, through Alfred Barr, we bought a beautiful Morandi still life, undoubtedly the best contemporary Italian painting we own. Our travels often have given us unexpected opportunities both to discover new artists and art forms and to add to our collection."

—DAVID ROCKEFELLER

37

GIORGIO MORANDI (1890-1964)

Natura morta

signed and dated 'Morandi 1940' (lower center);
indistinctly inscribed (on the original stretcher)
oil on canvas laid down on Masonite
Oval: 14¾ x 19⅝ in. (37.5 x 50 cm.)
Painted in 1940

$2,000,000-3,000,000

Morandi 1960

Morandi's studio in the second-floor apartment he shared with his three sisters on the Via Fondazza in Bologna. Photograph by Giannai Bernego Gardin. Photo: Giannai Bernego Gardin/ Contrasto/Redux. Art: © 2018 Artists Rights Society (ARS), New York/SIAE, Rome.

PROVENANCE

Anon. sale, Galleria d'Arte Brera, Milan, 8 November 1961, lot 42. Acquired at the above sale by the late owners.

LITERATURE

G. Ungaretti, *Pittori italiani contemporanei*, Bologna, 1950, p. 38, no. 38 (illustrated).
L. Vitali, *Morandi: Catalogo generale, 1913-1947,* Milan, 1977, vol. I, no. 260 (illustrated).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, pp. 47 and 321, no. 141 (illustrated in color).
E. Tavoni, *Morandi: Disegni, catalogo generale*, Milan, 1994, p. 63.
L. Vitali, *Morandi: Dipinti, catalogo generale, 1913-1947,* Milan, 1994, vol. I, no. 260 (illustrated).

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

38

JUAN GRIS (1887-1927)

Le tapis vert

signed and dated 'Juan Gris 25' (lower left)
oil on canvas
28¾ x 36¼ in. (73.1 x 92.1 cm.)
Painted in April-June 1925

$2,000,000-3,000,000

LE JOURNAL

JOURNAL

Juan Gris, 1924.
Photograph by Georges Duthuit.
Photo: ullstein bild/ullstein bild via Getty Images.

left:
Detail of the present lot.

following spread:
Detail of lot 39.
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PROVENANCE

Galerie Simon (Daniel-Henry Kahnweiler), Paris (acquired from the artist).
Gertrude Stein, Paris (acquired from the above, June 1925).
Estate of Gertrude Stein, Paris (1946).
Syndicate of The Museum of Modern Art, New York (acquired from the above, 1968).
Acquired from the above by the late owners, December 1968.

EXHIBITED

(probably) Paris, Pavillon de l'Esprit Nouveau, *Exposition international des arts décoratifs et industriels modernes*, Summer 1925.
Paris, Galerie Simon (Daniel-Henry Kahnweiler), *Rétrospective Juan Gris*, June 1928, no. 52.
Kunsthaus Zürich, *Juan Gris*, April 1933, no. 133.
Paris, Galerie Balaÿ et Carré, *Juan Gris*, June-July 1938, no. 22 (illustrated).
New York, Jacques Seligmann & Co., Inc., *Retrospective Loan Exhibition: Juan Gris*, November-December 1938, no. 23 (illustrated).
The Arts Club of Chicago, *Retrospective Juan Gris*, January 1939, no. 24.
Kunstmuseum Bern, *Juan Gris*, October 1955-January 1956, no. 108 (illustrated).
Yonkers, New York, Hudson River Museum, *Art in Westchester from Private Collections*, September-November 1969, no. 77 (illustrated; titled *Nature morte au journal*).
New York, The Museum of Modern Art, *Four Americans in Paris: The Collections of Gertrude Stein and Her Family*, December 1970-March 1971, pp. 70 and 157.
Ottawa, National Gallery of Canada, *Gertrude Stein and Picasso and Juan Gris*, June-August 1971, no. 45 (illustrated; illustrated again *in situ* in Gertrude Stein's home, fig. 6).
Madrid, Museo Nacional Centro de Arte Reina Sofia, *Juan Gris: pinturas y dibujos, 1910-1927*, June-September 2005, pp. 155-156, no. 137 (illustrated, p. 155).

LITERATURE

Cahiers d'Art, no. 6, 1926, p. 149 (illustrated).
D. Gallup, ed., *The Flowers of Friendship: Letters Written to Gertrude Stein*, New York, 1953, pp. 175-177.
(probably) D. Cooper, *Letters of Juan Gris*, London, 1956, pp. 171-172, letter no. CCIV.
J.A. Gaya-Nuño, *Juan Gris*, Boston, 1975, p. 249 (illustrated, p. 231, fig. 515).
D. Cooper, *Juan Gris: Catalogue raisonné de l'oeuvre peint*, Paris, 1977, vol. II, p. 344, no. 522 (illustrated, p. 345).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 282, no. 110 (illustrated; illustrated again *in situ* in David Rockefeller's office at Chase Manhattan Bank, p. 61; dated May 1925).
C. Green, *Juan Gris*, New Haven, 1992, pp. 98 and 109.
C.S. Eliel, *L'Esprit Nouveau: Purism in Paris, 1918-1925*, exh. cat., Los Angeles County Museum of Art, 2001, p. 183 (illustrated *in situ* at the Pavilion de l'Esprit Nouveau in 1925, p. 63; illustrated again on the inside back cover).
J. Bishop, C. Debray and R. Rabinow, eds., *The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde*, exh. cat., The Metropolitan Museum of Art, New York, 2011, pp. 175, 230, 232 and 404, no. 72 (illustrated in color, p. 404; titled *The Green Cloth*).
D. Cooper, *Juan Gris: Catalogue raisonné de l'oeuvre peint*, San Francisco, 2014, vol. II, p. 783, no. 522 (illustrated in color).

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

39

JOAN MIRO (1893-1983)

Mural I, Mural II, Mural III

I: signed and dated 'Joan Miró. 12.33' (on the reverse)
II: signed and dated 'Joan Miró-12.33' (on the reverse)
III: signed and dated 'Miró. 12.33' (on the reverse)
Each: oil on canvas
Each: 21¾ x 98⅜ in. (55.2 x 249.8 cm.)
Each painted in December 1933

Estimate on Request

flap, right and following spread:
Details of the present lot. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2018.

PROVENANCE

Pierre Loeb, Paris (acquired from the artist, 1933).
Valentine Gallery, New York (by 1947).
Buchholz Gallery (Curt Valentin), New York (by 1948).
John L. Senior, Jr., New York.
G. David Thompson, Pittsburgh (acquired from the above through Buchholz Gallery (Curt Valentin), New York, by 1954); Estate sale, Parke-Bernet Galleries, Inc., New York, 24 March 1966, lots 55-57.
Acquired at the above sale by the late owners.

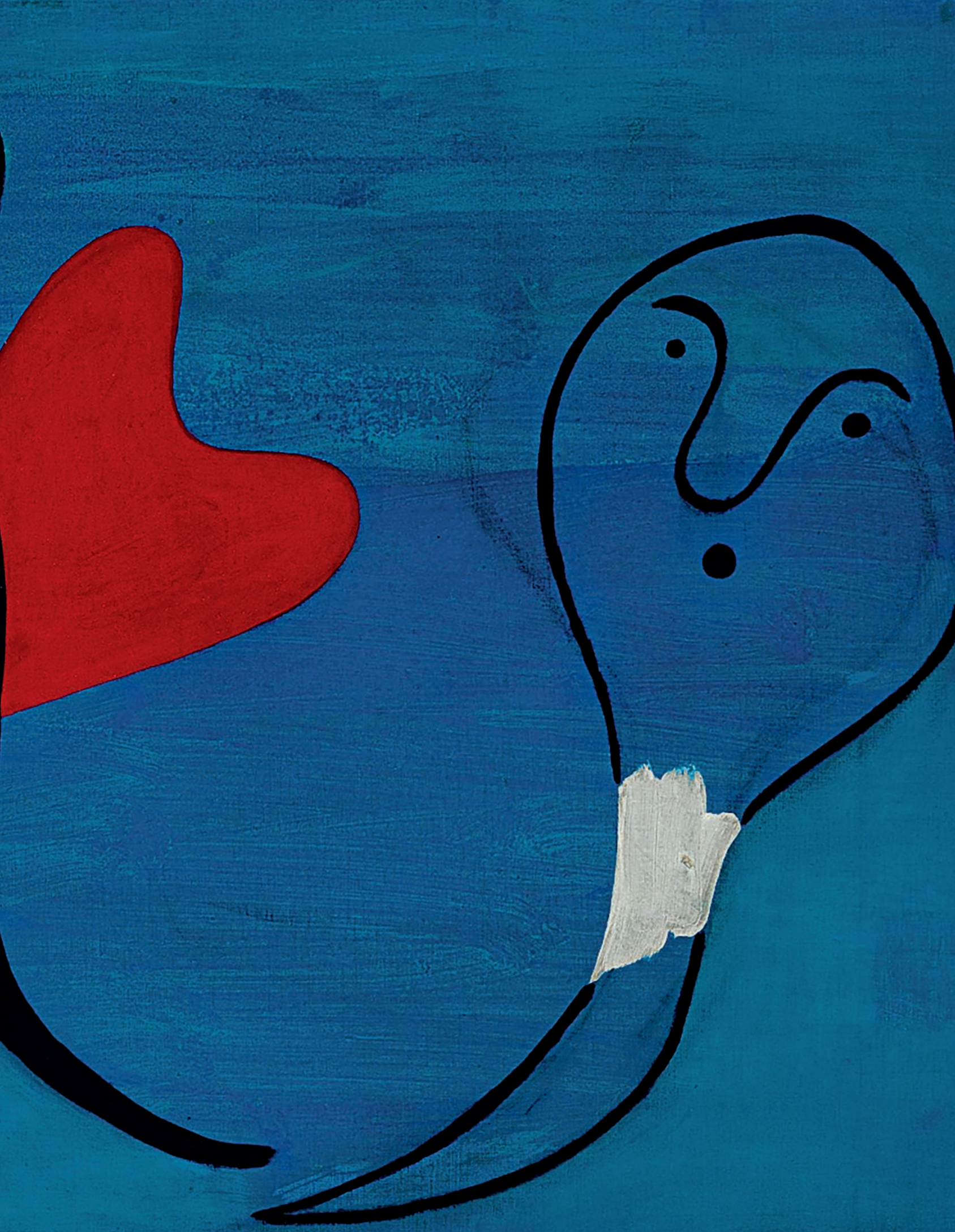
EXHIBITED

San Francisco Museum of Art and Portland Art Museum, *Picasso, Gris, Miró: The Spanish Masters of Twentieth Century Painting*, September-November 1948, p. 102, no. 52 (*Mural II* illustrated; incorrectly catalogued as *Mural I*).
Basel, Fondation Beyeler, *Calder, Miró*, May-July 2004, pp. 154-159 and 254 (illustrated in color, figs. 114a-c).

LITERATURE

J. Dupin, *Miró*, Paris, 1961, p. 512, nos. 349-351.
J. Dupin, *Joan Miró: Life and Work*, New York, 1962, pp. 255 and 528, nos. 349-351 (illustrated).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 286, no. 113 (illustrated in color, p. 287; illustrated *in situ* in the Rockefeller home in Maine, p. 45).
P. Gimferrer, *Les arrels de Miró*, Barcelona, 1993, pp. 209-210 and 213 (illustrated, figs. 353-355).
J. Dupin and A. Lelong-Mainaud, *Joan Miro: Catalogue Raisonné, Paintings, 1931-1941*, Paris, 2000, vol. II, p. 85, no. 433 (illustrated; with incorrect provenance).

Feature essay with in-depth information for this lot can be found at the back of the catalogue.



"When we first saw these paintings, they were in the G. David Thompsons' bedroom in their new house at Seal Harbor. When we bought them at auction, we first hung them in the music room at Hudson Pines, where they looked reasonably well but where we did not see them frequently. After building our new house, Ringing Point, near Seal Harbor, we found an ideal spot for them in the living room. Also in the same room is another Miró which we had bought earlier."

—DAVID ROCKEFELLER

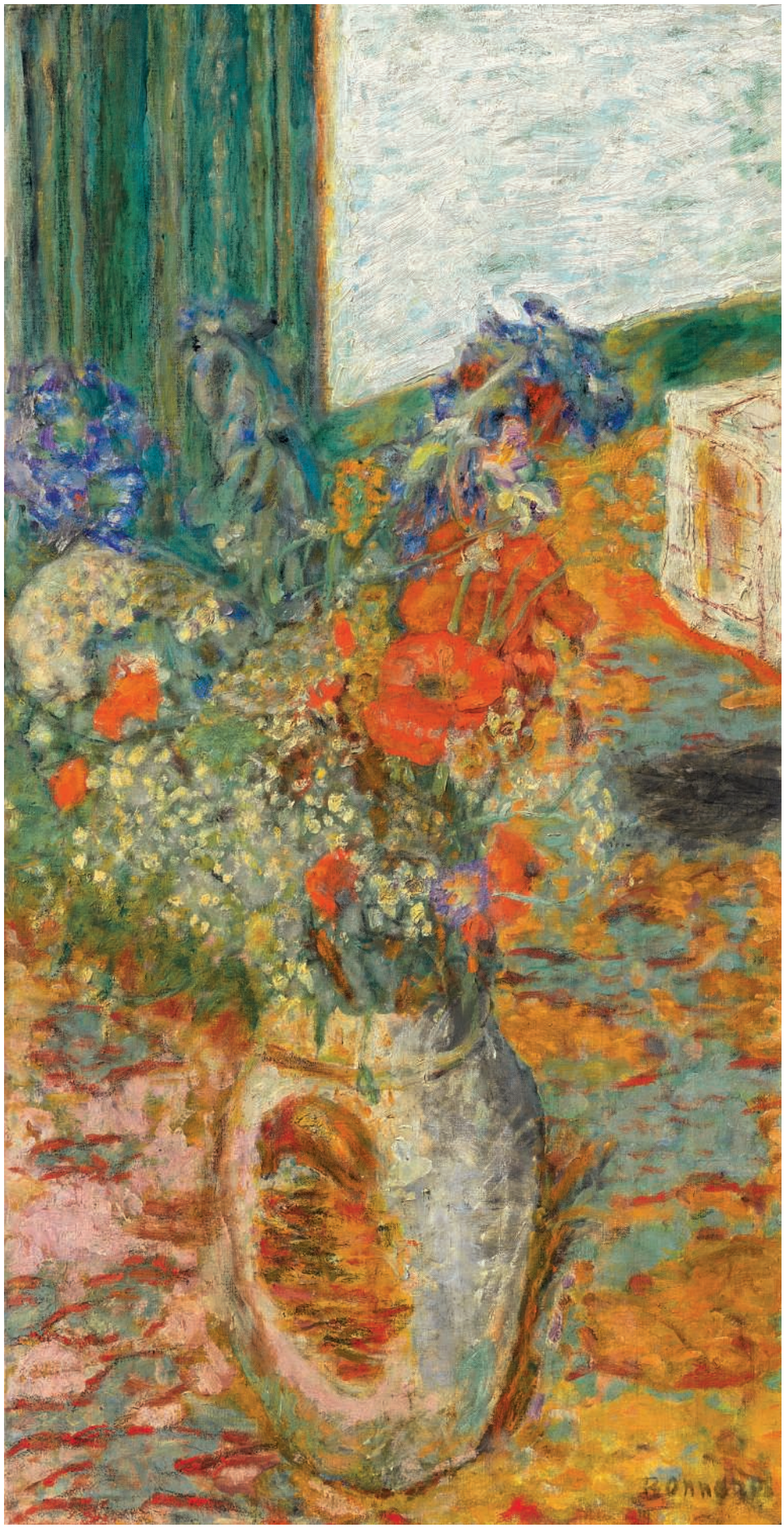
40

PIERRE BONNARD (1867-1947)

Fleurs dans un pot de grès* ou *Intérieur, fleurs des champs

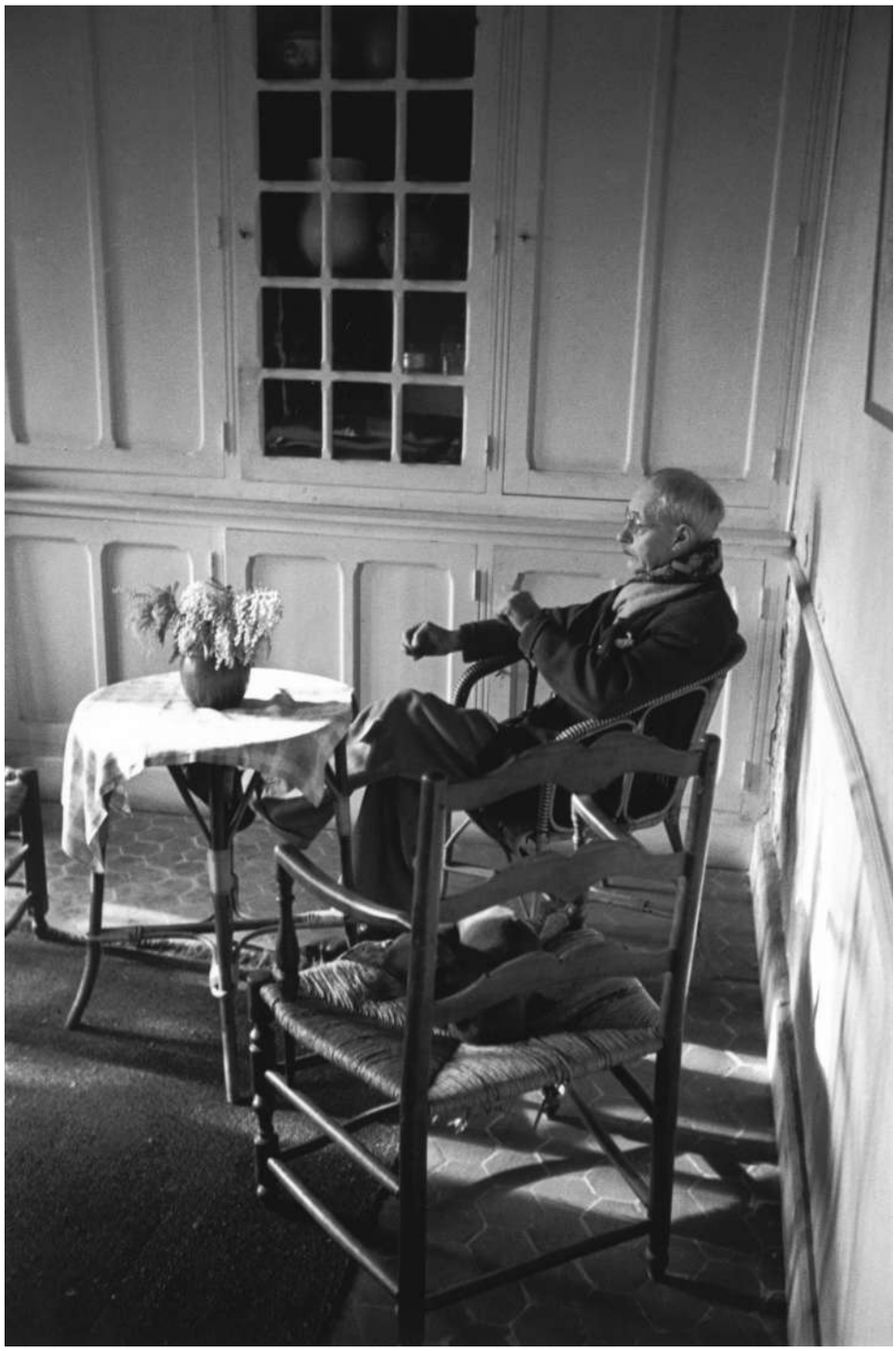
signed 'Bonnard' (lower right)
oil on canvas
31¾ x 16¼ in. (80.6 x 41.3 cm.)
Painted in Le Cannet, *circa* 1939

$3,000,000-5,000,000



Bonnard in his home at Le Cannet, 1944. Photograph by Henri Cartier-Bresson. © Henri Cartier-Bresson/Magnum Photos.

Opposite:
Detail of the present lot.



PROVENANCE

Duncan MacDonald, London.
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London (1948).
Dalzell Hatfield Galleries, Los Angeles (1948).
Acquired from the above by the late owners, July 1949.

EXHIBITED

Los Angeles, Dalzell Hatfield Galleries, *A Superb Exhibition: Cézanne, Van Gogh, Renoir, Bonnard, Vuillard, Matisse, Rouault, Sisley, Dufy, Utrillo*, May 1949 (illustrated; titled *Interior with Bouquet*).

LITERATURE

J. and H. Dauberville, *Bonnard: Catalogue raisonné de l'oeuvre peint, 1920-1939*, Paris, 1973, vol. III, p. 448, no. 1576 (illustrated).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 43 and 229, no. 79 (illustrated, p. 229).

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

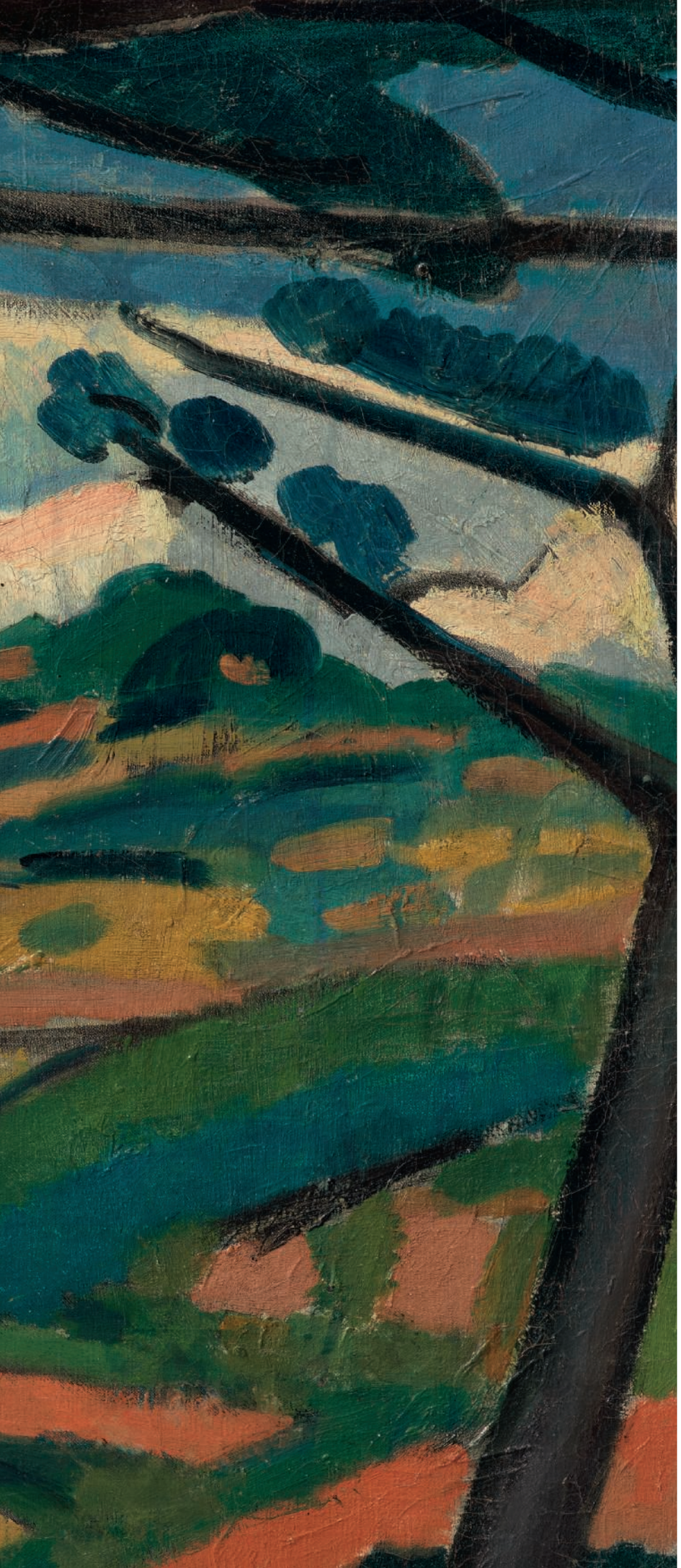
41

ANDRE DERAIN (1880-1954)

Paysage en Provence, Martigues

signed 'a Derain' (lower right)
oil on canvas
36⅜ x 28⅞ in. (92.2 x 73.5 cm.)
Painted *circa* 1908

$2,000,000-3,000,000



"We felt it was a handsome painting and were very pleased to be able to acquire it, even though we had not intended to bid on it when we went to the auction."

—DAVID ROCKEFELLER

left:
Detail of the present lot.

above:
André Derain, 1904.
Unknown photgrapher

PROVENANCE

(possibly) Galerie Kahnweiler, Paris.
Bukowskis, Stockholm.
Private collection, Sweden (acquired from the above, *circa* 1953); sale, Christie's, London, 5 December 1978, lot 36.
Anon. sale, Sotheby's, New York, 16 November 1983, lot 41.
Acquired at the above sale by the late owners.

LITERATURE

M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 340 (illustrated in color, p. 341).

The Comité André Derain has confirmed the authenticity of this work.

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

Manet's *Lilas et roses* (lot 7) and Redon's *Fleurs* (lot 42) hanging in Abby Aldrich Rockefeller's private sitting room in the triplex she and John Rockefeller, Jr. moved to at 740 Park Avenue. Photograph by Samuel H. Gottscho, courtesy of the Rockfeller Archive Center.

"This Redon flower painting occupied a prominent position in Mother's sitting room at 740 Park Avenue and was our first choice in the distribution of her estate in 1958. It is a very daring picture in its coloration. We have it in our bedroom at Hudson Pines, and it is still one of our favorite paintings, as it was of Mother's."

—DAVID ROCKEFELLER

42

ODILON REDON (1840-1916)

Fleurs

signed 'ODILON REDON' (lower right)
oil on canvas
24⅛ x 18½ in. (61.3 x 46.9 cm.)

$1,000,000-1,500,000

ODILON REDON

right:
Detail of the present lot.

below:
Redon in his studio, 129, avenue de Wagram, Paris, 1913. Unknown photographer. Photo: bpk Bildagentur / Art Resources, NY.

PROVENANCE
Georges Bernheim, Paris.
M. Knoedler & Co., Inc., New York (acquired from the above, 10 March 1930).
Abby Aldrich Rockefeller and John D. Rockefeller, Jr., New York (acquired from the above, 5 January 1938).
Estate of Abby Aldrich Rockefeller, New York.
Acquired from the above by the late owners, February 1958.

LITERATURE
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, pp. 10, 51 and 208, no. 68 (illustrated in color, p. 209).
A. Wildenstein, *Odilon Redon: Catalogue raisonné de l'oeuvre peint et dessiné,* Paris, 1996, vol. III, p. 78, no. 1456 (illustrated).

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

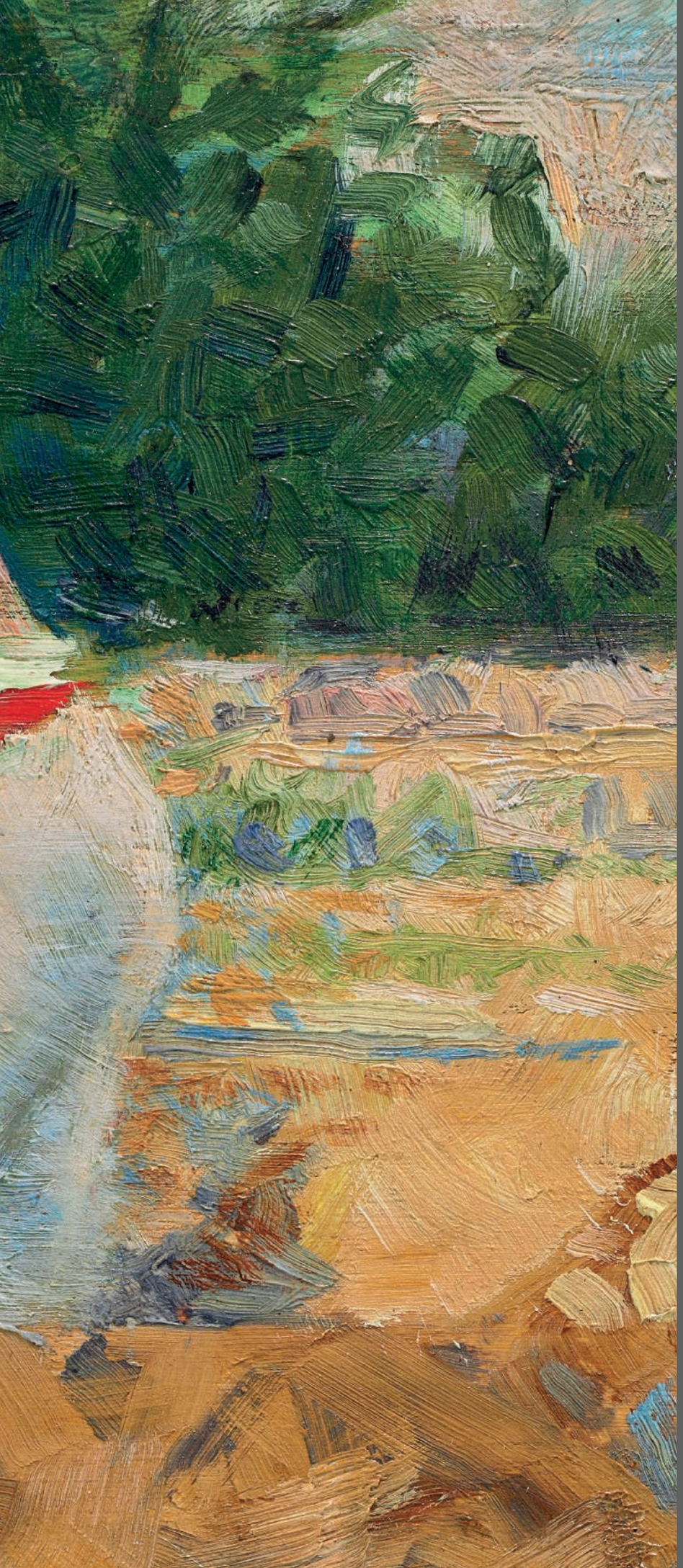
43

GEORGES SEURAT (1859-1891)

Casseur de pierres

stamped with signature 'Seurat' (Lugt 2282a; lower right)
oil on cradled panel
6½ x 10⅛ in. (16.7 x 25.4 cm.)
Painted *circa* 1882

$1,500,000-2,000,000



PROVENANCE

Estate of the artist.
Jos Hessel, Paris.
M. Knoedler & Co., Inc., New York (acquired from the above, 27 March 1929).
T. Edward Hanley, Bradford, Pennsylvania (acquired from the above, 3 March 1944 and until at least 1968).
Acquavella Galleries, Inc., New York and The New Gallery (E.V. Thaw), New York.
Elinor Dorrance Ingersoll, New York (acquired from the above, 1971).
Private collection, Rhode Island.
Private collection, The Netherlands (1998); sale, Christie's, New York, 8 November 2006, lot 12.
Acquired at the above sale by the late owner.

EXHIBITED

Utica, New York, Munson Williams-Proctor Institute, *Impressionism: French and American,* 1943, no. 11.
Minnesota, The St. Paul Gallery and School of Art, *French Art, 1900-1938*, November 1943, no. 3 (dated *circa* 1884).
New York, M. Knoedler & Co., Inc., *Seurat, Paintings and Drawings: Loan Exhibition for the Benefit of the Home for the Destitute Blind,* April-May 1949, no. 10 (dated *circa* 1884).
The Art Institute of Chicago and New York, The Museum of Modern Art, *Seurat: Paintings and Drawings*, January-May 1958, no. 19 (titled *Man Breaking Stones* and dated 1881-1882).
New York, Wildenstein & Co., Inc. and Cambridge, The Fogg Art Museum, Harvard University, *Paintings and Drawings from the Hanley Collection for the Benefit of People-to-People Sports Committee, Inc.*, November 1961-April 1962, no. 32 (dated 1881-1882).
New York, Gallery of Modern Art and Philadelphia Museum of Art, *Selections from the Collection of Dr. and Mrs. T. Edward Hanley*, January-May 1967, p. 53 (illustrated in color).
Columbus Gallery of Fine Arts, Ohio, *Works from the Hanley Collection*, November-December 1968, no. 105.

LITERATURE

H. Dorra and J. Rewald, *Seurat: L'oeuvre peint, biographie et catalogue critique,* Paris, 1959, p. 19, no. 20 (illustrated).
C.M. de Hauke, *Seurat et son oeuvre*, Paris, 1961, vol. I, p. 18, no. 33 (illustrated, p. 19).
A. Chastel, *L'opera completa di Seurat,* Milan, 1972, pp. 93-94, no. 36 (illustrated; titled *Spaccapietre a torso nudo*).
A. Distel, *Seurat,* Paris, 1991, p. 150, no. 5 (illustrated; titled *Casseur de pierres, torse nu* and dated 1882-1883).
M.F. Zimmermann, *Seurat and the Art Theory of His Time,* Antwerp, 1991, pp. 90-91 (illustrated, p. 90, fig. 129; dated *circa* 1881-1882).
G. Lowry, intro., *The David and Peggy Rockefeller Collection: Supplement,* New York, 2015, vol. V, pp. 32-34 (illustrated in color, p. 32).

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.

44

ARISTIDE MAILLOL (1861-1944)

Monument à Claude Debussy

signed with monogram (on the top of the base); inscribed with foundry mark and numbered 'Alexis Rudier Fondeur. Paris. épreuve d'artiste N° 1/6' (on the right side of the base)
bronze with green patina
Height: 35⅞ in. (91.3 cm.)
Length: 29⅜ in. (74.5 cm.)
Width: 15¼ in. (38.6 cm.)
Conceived in 1930 and cast during the artist's lifetime

$1,000,000-1,500,000

right:
Maillol with the marble *Hommage à Debussy* prior to its dedication at Saint-Germain-en-Laye, 1933. Photograph by Manuel Frères.

opposite:
Alternative view of the present lot.

following spread:
Detail of Lot 34.

"The monument to Debussy combines harmonious forms with an almost mathematically rigorous composition. Like virtually all of his sculpture, it is built on a counterpoint of silence and breath, space and solid volumes; its rhythms might be those of a Bach composition, and like all music it attempts to give form to thought."

—BERTRAND LORQUIN

PROVENANCE
Dina Vierny, Paris.
Otto Gerson Gallery, New York (acquired from the above, April 1957).
George Encil, Montreal (by 1961).
Marlborough-Gerson Gallery, Inc., New York.
Acquired from the above by the late owners, February 1965.

EXHIBITED
Paris, Musée national d'art moderne, *Hommage à Aristide Maillol*, June-October 1961, p. 36, no. 92 (illustrated, pl. 29).
Hamburg, Kunstverein; Amsterdam, Stedelijk Museum; Frankfurter Kunstverein; Stuttgart, Württembergischer Kunstverein and Munich, Haus der Kunst, *Aristide Maillol*, October 1961-October 1962, p. 21, no. 75 (illustrated, fig. 47).

LITERATURE
J. Cladel, *Aristide Maillol, Sa vie, son oeuvre, ses idées*, Paris, 1937 (plaster version illustrated, pl. 32).
J. Rewald, *Maillol*, New York, 1939, p. 166, no. 113 (stone version illustrated; dated *circa* 1935).
J. Rewald, *Aristide Maillol*, Paris, 1950 (stone version illustrated, pl. 49; dated *circa* 1935).
W. George, *Aristide Maillol*, London, 1965, p. 234 (another cast illustrated, p. 198).
W. George, *Maillol*, Paris, 1971, p. 79 (another cast illustrated, p. 78).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 299-300, no. 126 (illustrated).
B. Lorquin, *Aristide Maillol*, New York, 1995, p. 198 (another cast illustrated, p. 95).
L.K. Kramer, *Aristide Maillol: Pioneer of Modern Sculpture*, Ph.D. Diss., New York University, 2000, p. 230 (another cast illustrated, pl. 216).

Olivier Lorquin has confirmed the authenticity of this work.

Feature essay with in-depth information for this lot can be found at the back of the catalogue.

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

ESSAYS: LOTS 1–44

1

PABLO PICASSO (1881-1973)

Pomme

signed, dated and inscribed 'Picasso Noël 1914 Souvenir pour Gertrude et Alice' (on the reverse)
gouache and watercolor on paper
5⅜ x 7 in. (13.5 x 17.7 cm.)
Painted in 1914

$1,000,000-1,500,000

Pablo Picasso, *Pomme*, Paris, 1909. Musée Picasso, Paris. Photo: Mathieu Rabeau / Adrien Didierjean, © RMN-Grand Palais / Art Resource, NY. Art: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Compotier et verre*, Paris, winter 1914-1915. Columbus Museum of Art. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Picasso inscribed on the reverse of this delectably rendered, *trompe-l'oeil* apple "Souvenir pour Gertrude et Alice Picasso Noel 1914", in a Christmas dedication to Gertrude Stein and her partner Alice B. Toklas. It was a kind and thoughtful gesture following a difficult period for the two women. Earlier that year Gertrude and her brother Leo walked away from each other. Since the autumn of 1903 they had shared a pavilion at 27, rue de Fleurus, Paris, where they installed their large, now fabled collection of Impressionist and modern paintings. Leo, however, decided he could no longer tolerate the presence of Alice, his sister's constant companion and lover.

Leo's outright disapproval of Gertrude's current taste in collecting had moreover compelled him to move out of their shared abode. Leo continued to favor Matisse, whose work he and Gertrude had bought together in earlier years, while Gertrude had become a passionate devotee of Picasso's recent Cubist paintings. "As for Picasso's latest work," Leo wrote to a friend, "it is for me an utter abomination. Somebody asked me whether I didn't think it mad. I said sadly, 'No, it isn't as interesting as that. It's only stupid'" (quoted in J. Richardson, *op. cit.*, 1996, p. 294). Leo was just as averse to the idiosyncratic, experimental direction Gertrude had taken in her writing. "Mutual admiration and love had turned not so much to hate as to intense irritation," as John Richardson has observed. "They should have gone their separate ways long before" (*ibid.*).

Parting required the division of their extraordinary art collection. "Gertrude was in one room, and Leo in another," Alice much later recounted to James Lord. "They weren't speaking at the time. I went from one room to the other with the paintings until the selection had been made" (quoted in J. Lord, *Six Exceptional Women*, New York, 1994, p. 24). It was agreed that Gertrude would keep nearly all the Cézannes, and the Picassos as well, except for some early drawings of which her brother had long been fond. Leo would take with him to his new residence in Settignano, near Florence, the Renoirs and Matisses, except for the latter's Fauve *La femme au chapeau* (San Francisco Museum of Modern Art). "I am glad that the Renoirs were sufficiently indifferent to you so that you were ready to give them up," Leo wrote to his sister, "so I am glad that Pablo is sufficiently indifferent to me so that I am willing to let you have all you want of it" (quoted in L. Madeline, ed., *op. cit.*, 2008, p. 173).

Brother and sister, however, bitterly contested one small painting—a Cézanne still-life of five apples (Rewald, no. 334), which they bought at Galerie Bernheim-Jeune in 1907. Each of them refused to part with it. Leo informed his sister that "The

Cézanne apples have a unique importance to me that nothing can replace" (in Leo Stein's correspondence: E. Fuller, ed., *Journey into the Self*, New York, 1980, p. 57). "Gertrude finally let it go," Alice recalled, "because Leo was absolutely adamant, and when Gertrude didn't know what to do, he sent word that she should think of it as an act of God" (quoted in J. Lord, *op. cit.*, 1994, p. 24). "It is indeed astonishing," Richardson has commented, "that they managed to split up their magnificent collection without annihilating each other" (*op. cit.*, 1996, p. 294).

According to Alice, Picasso painted the present watercolor of the solitary apple to console Gertrude over the loss of the beloved Cézanne. "'Don't worry Gertrude, I am going to paint a Cézanne for you right away.' A few hours he returned bringing her [a gouache of] an apple" (quoted in D. Aime-Azam, *op. cit.*, 1968, pp. 46 and 51). John Rewald questioned the speedy timing that Alice inferred in this anecdote: "It seems unlikely that Miss Stein would have been weeping over the Cézannes so long after her brother had left with them. It may be true, however, that she occasionally lamented their loss, especially to such an admirer of Cézanne as Picasso, who could have thus been inspired to paint this exquisite Christmas gift for her in which he endeavored, in his own way, to achieve the monumentality so frequently found in Cézanne's by-then legendary apples" (*The Paintings of Paul Cézanne: A Catalogue Raisonné*, New York, 1996, vol. 1, p. 226).

The finely detailed naturalism of this subject, the illusion of which at even a slight distance is so delightfully convincing to the eye, may appear out-of-character at a time when Picasso was well into the synthetic phase of his Cubist painting and use of collage. It is actually a revealing moment in the ongoing dialogue that Picasso had been holding with the master of Aix since he had first seen the latter's paintings in Vollard's gallery during 1901, and especially after the revelation of Cézanne's watercolors in a commemorative show at Bernheim-Jeune in June 1907, as well as the paintings in the special memorial exhibition organized as part of the Salon d'Automne that year.

Cézanne's ideas on painting became known through the publication of Emile Bernard's *Souvenirs* of his visits to Aix, in two parts, including nine letters from the elderly master, which *Mercure de France* published in October 1907. "Render nature with the cylinder, the sphere and the cone," Cézanne famously wrote to Bernard. "He had no conception of beauty," Bernard explained to his readers, "he possessed only the idea of truth" (M. Doran, ed., *Conversations with Cézanne*, Berkeley, 2001, pp. 29 and 59). Cézanne, the man and his art, soon held in thrall nearly every painter of modernist bent in Paris, Matisse and Picasso chief among them. "He was my one and only master!" Picasso declared to his friend the photographer Brassaï in 1943. "Cézanne! He was like the father of us all" (quoted in Brassaï, *Conversations with Picasso*, Chicago, 1999, p. 107).

In 1909 Picasso had made deep cuts into a spherical chunk of plaster, "having ruthlessly explored and penetrated that surface," as Jean S. Boggs has written, to create a Cubist apple, "not a comforting object" (exh. cat., *op. cit.*, 1992, p. 75). Here now is the apple, restored to its rotund, natural wholeness. Recognizably contoured, but nonetheless flattened in the synthetic Cubist mode, a halved apple and pear are focal points in *Compotier et verre*, 1914-1915 (Zervos, vol. 2**, no. 537)—its mix of stylistic idioms withstanding, as sumptuously Cézannian a still-life as Picasso ever painted. A profound understanding of Cézanne had once helped Picasso to analyze and deconstruct the object, fostering the Cubist conception of pictorial reality. Now Cézanne the classicist, who had sought to remake Poussin from nature, again emerged for Picasso as his guiding light.

Paul Cézanne, *Cinq pommes*, 1877-1878. Formerly in the Collection of Gertrude and Leo Stein; Private Collection.

2

JUAN GRIS (1887-1927)

La table de musicien

oil, gouache, colored wax crayons, charcoal and paper collage on canvas
31¼ x 23¾ in. (82 x 60.5 cm.)
Executed in May 1914

Estimate on Request

Between December 1913 and October 1914, Juan Gris executed forty-one works on canvas in a novel, hybrid technique, in which he extensively employed *papiers collés*—cut and pasted papers—with oil paint, gouache, and various drawing media. These pictures accounted for the great majority of the artist's production during this remarkably prolific period. Completed in Paris during May, *La table de musicien* established many of the significant, fundamental pictorial elements and compositional devices seen in the rest of the series.

Gris's *papier collé* paintings constitute a signal contribution to the radical achievement of the Cubist enterprise prior to the beginning of the First World War. These works have been lauded as the summit of the artist's oeuvre. John Golding declared, "The *papiers collés* of 1914 represent the climax of Gris' exploration of the intellectual possibilities of Cubism and of the new techniques it had introduced" (*Cubism: A History and an Analysis*, London, 1968, p. 133). James Thrall Soby described these pictures as being "magnificently adroit" and further claimed that "From 1914 date some of the finest pictures of [Gris's] career—those breathtakingly inspired collages which are assuredly among the most perfect works of our time" (*Juan Gris*, exh. cat., The Museum of Modern Art, New York, 1958, pp. 26 and 35).

The Cubist still-life, landscape and figure paintings that Gris produced during the previous summer and fall in Céret, near the Spanish border, where Picasso was then also staying, stand forth as his first absolutely mature and distinctively personal works. Gris had discovered his strong suit in the more open forms, the clearer manifestation of real objects, and the renewed appreciation for color that defined the new "synthetic" approach Picasso and Braque had introduced into their Cubist pictures.

"Gris, who had always been an original painter," Golding stated, "had during 1912 asserted himself as an important influence on the minor figures of the Cubist movement. Now in 1913, he was executing works which match the contemporary paintings of Picasso and Braque in quality of invention… [showing] a steady progression toward an increasingly accomplished and commanding kind of painting" (*op. cit.*, 1968, p. 129). Gris had become Cubism's "third man," and according to John Richardson, Picasso regarded him as "a sorcerer's apprentice—doubly dangerous for his mastery of the sorcerer's secrets" (*A Life of Picasso: 1907-1917 The Painter of Modern Life*, New York, 1996, p. 282).

From Céret, Gris returned to Paris in November 1913. Gertrude Stein made her first purchases of his work, and eventually collecting seven pictures in all; the dealer Daniel-Henry Kahnweiler, who had taken Gris under contract earlier that year, was making well-placed sales among his select German clientele. As he had done with Picasso and Braque, Kahnweiler kept Gris away from the commotion and controversy of the public salons. One had to make the effort to see Gris's paintings in the dealer's small gallery, which only added to the mystique and desirability of his work. Gris was already famously methodical: his production became known for its purity, preciseness and clarity. The poet-critic Guillaume Apollinaire dubbed him the "demon of logic" (L.C. Breunig, ed., *Apollinaire on Art*, New York, 1972, p. 254).

The development of synthetic Cubism stemmed from the invention and use of collage and *papier collé* during 1912. Picasso produced the first collage in May of that year, when he pasted down within a painting on canvas a section of oilcloth printed with a chair-caning pattern, and framed the completed oval

composition with a length of hemp rope (Zervos, vol. 2*, no. 294; Musée Picasso, Paris). Collage subverted the traditional notion of *la belle peinture*, the use of fine materials and time-honored, specially perfected media. The artist need no longer through such conventional means seek to create a simulacrum of reality; he may instead, with the use of real, extraneous, ordinary, non-artistic objects and materials, postulate an alternative, analogous reality with its own objective significance. In early September, working in Sorgues, Braque made the first *papier collé* composition, a collage of paper on paper, applying sections of an oak grain patterned wallpaper to a sheet, then drawing over and around them to represent a still-life with a fruit-dish on a table (Romilly and Laude, no. 150). Picasso made his first *papier collé* composition a few weeks later.

The use of newspaper clippings allowed the artist to insert timely events and topical issues into his pictorial world. *Faux-bois* patterns and fragments of wallpaper evoked the typical Parisian interior and its furnishings. Plain or colored papers could be cut into forms and planes, to establish a spatial context and generate shapes that might evoke recognizable objects, serving as signs to represent them. During the previous phase of analytic Cubism, color had been regarded, in the pursuit of form, as a dispensable distraction. The use of cut, colored papers demonstrated that color and form could exist and function independently of each other, an idea that led to the reappearance of color in Cubist painting, now free to act in as arbitrary or as non-descriptive a manner as the artist pleased. Gris proved to be the most striking and adventurous colorist among his colleagues.

As ever, Gris was quick to seize upon these ideas, fully appreciate the intellectual implications, and then carry them to their fullest logical realization. In various canvases he completed during late 1912 and early 1913, the collaged element, though of limited size and presence, nonetheless acted as a key signifier within the painted composition (e.g. Cooper, nos. 27, 32, and 42). Gris was not content, however, with a casual, occasional, or side-line engagement with such a potently game-changing means of representation. By the spring of 1914, following a series of still-life paintings executed purely in oils (nos. 65-67 and 69-73), Gris decided to make *papier collé* the very foundation of his art, creating fully integrated and exquisitely orchestrated compositions, conceived on a substantial scale. *La table de musicien* is among the larger of the 1914 *papier collé* paintings; David Rockefeller's brother Nelson also owned an important work of impressive size, *Guitare et verres* (no. 91), done in Paris during June 1914, also on the theme of music. Such large compositions, layered with papers, glue, and paint, required the strength and durability of stretched canvas supports.

The striking V-shaped composition in *La table de musicien* is comprised of pieces of cut paper, printed and plain, applied over and around the black-painted rectangle of the canvas support that delineates the tabletop. The blue ground that fills in the corners of the composition is also composed of paper glued to the canvas, trimmed to skirt the edges of the black table. Against this darker periphery, Gris contrasted the concentration of his motifs—drawn in shaded, illusionistic relief on the cut papers, with highlights in white paint—which flatly represent the three-dimensional forms of a bottle, glasses, and the lower part of the musician's violin. The effect is as if Gris were shining a single, strong light on the tabletop in a darkened room. To complete the *paper collé* construction of the lower part of the instrument, Gris drew on the blue ground the upper body, neck, and scroll, which rises like a disembodied spirit into the ether. Anchoring the composition at lower center is a cut paper polygon painted white, on which Gris inscribed an abbreviated version of musical staves.

An actual clipping from a copy of *Le Matin*, one of the four most widely read newspapers in Paris before the First World War, provided the musician's table reading. This issue was published on 10 May 1914, suggesting the dating of this work. Gris is known, moreover, to have deposited the completed *La table du musicien* with Kahnweiler before traveling at the end of June

Georges Braque, *Compotier et verre*, Sorgues, September 1912. The Metropolitan Museum of Art, The Leonard A. Lauder Collection, New York. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

Juan Gris, *Tasse, verres et bouteille*, Paris, May-June 1914. Sold, Christie's London, 30 June 1999, lot 503; The Metropolitan Museum of Art, The Leonard A. Lauder Collection, New York.

Juan Gris, *Guitare et verres*, Paris, May-June 1914. Gift of Nelson A. Rockefeller to The Museum of Modern Art, New York.

with his companion Josette to Collioure, where he completed the balance of his 1914 *papier collé* paintings. The fragment of the headline at left ("*[L'enqu]éte atroce*") pertains to the strife in the Balkans which preceded the outbreak of the First World War.

More mysterious is the article beginning "Explorateurs en disaccord: Ils s'accusent de n'avoir rien explore rien" ("Explorers in disaccord: They accuse one another of having explored nothing"). This headline refers to a dispute in which a Brazilian army colonel accused the English explorer Henry Savage Landor of falsely claiming to have discovered previously traveled territory. Gris is thought to have been alluding, by analogy, to infighting among the Cubists over taking credit for various innovations in their picture-making (*exh. cat., op. cit.*, 1994, p. 279). To counter such discord, Gris appears to advocate in *La table de musicien* the peaceable enjoyment of musical harmony, together with the ordinary, congenial sharing of a bottle of absinthe or wine at a café table.

Gris remained in Collioure following the declarations of war in August 1914, and continued to create his *papier collé* paintings. When he and Josette returned to Paris in early November, he experienced a complete downturn in his fortunes. Kahnweiler, whose stipends had freed Gris from want, was a German national and fled to Switzerland, leaving the artist without financial support. Having evaded obligatory military service as a youth, Gris could not return to his family in Spain.

By the end of 1914 it was clear that the murderous battles on the Western Front would not quickly end in an Allied victory. In a letter to Maurice Raynal dated 20 December, Gris lamented, "My present life is flat, undecided and sterile and I don't even like reading the newspapers [an important source of his collage elements] because I am so depressed and terrified by what is happening" (quoted in, D. Cooper, ed., *Letters of Juan* Gris, London, 1956, no. XXV).

Gris and Picasso ceased making *papiers collés* during the war. "The privations of war-torn Europe," Marc Rosenthal noted, "must have made their reflexive collage games seem out of step with the times" (*Juan Gris*, exh. cat., University Art Museum, Berkeley, 1983, p. 65). Gris's magnificent *papiers collé* paintings, together with Picasso's joyously luminous canvases created in Avignon during the summer of 1914, provided the final glorious chapter, the culminating flights of fantasy and invention, in pre-war Cubism.

Peggy and David Rockefeller had known G. David Thompson, the Pittsburgh industrialist and financier, for many years and admired his collection, which concentrated on modern artists. Following his death, many of Thompson's holdings were sold at Parke-Bernet Galleries, Inc., New York in 1966. "We bought several of his paintings," David Rockefeller has written, "one of them Gris's 'Musicians Table', a collage which I think is the finest Gris we own" (quoted in exh. cat., *op. cit.*, 1994, p. 95).

Juan Gris, *Verres et journal*, Paris, May 1914. Smith College Museum of Art, Northampton, Massachusetts.

Juan Gris, *Violon et guitare*, Céret, September 1913. Sold, Christie's New York, 3 November 2010, lot 23.

opposite:
Detail of the present lot.

Explorateurs
en
désaccord
ils s'accusent de n'avoir rien exploré

3

EUGÈNE DELACROIX (1798-1863)

Tigre jouant avec une tortue

signed and dated 'Eug Delacroix 1862.' (lower left)
oil on canvas
17¾ x 24½ in. (45.1 x 62.2 cm.)
Painted in 1862

$5,000,000-7,000,000

Rejecting the strict classicism of the artistic establishment in France during the early years of the 19th century, Eugène Delacroix became one of the pioneers of the French Romantic movement, leading a revolution against the staid, controlled Neoclassical style and embracing a more thoroughly modern aesthetic in painting. For Delacroix, subjects depicting wild animals were primarily vehicles through which he could give full rein to his Romantic imagination, and the artist expressed a particular fascination with the subject of big cats. In 1830, the same year that the artist painted his masterpiece *La liberté guidant le peuple*, he also painted the most accomplished animal painting of his young career, *Un jeune tigre jouant avec sa mère*, which he exhibited that year and in the Salon of 1831. The tiger ultimately became a subject with which the artist would identify personally and one he would return to throughout his career.

The interest of the Romantic painters in animals was driven by the idea that the truest mode of creation involved free expression of the artist's feelings, and wild animals were seen as a way for artists to understand this freedom within themselves. If an artist looked deeply enough, without fear of the untamed wild and setting aside moral judgment, he could locate something human in the heart of the animal, and in turn, understand the animal within himself as well. This interest in expressing individualized emotional states through the lens of animals can be seen in works like *Horse frightened by lightning*, by Delacroix's contemporary Théodore Géricault. Describing Delacroix's own *Un jeune tigre jouant avec sa mère* when it appeared at the Salon, one anonymous reviewer identified this impulse in Delacroix's work as well, writing: "This singular artist has never painted a man who resembled a man as closely as his tiger resembles a tiger… It is astonishing to see animals painted with greater force, exactness and resemblance than men."

There certainly seems to be evidence that Delacroix related strongly on a personal level to the big cats which appear in his paintings. Beginning in the late 1820s, Delacroix's interest in exotic animals was fueled by visits to the Jardin des Plantes and Muséum national d'Histoire naturelle in Paris, where he was often accompanied by his close friend and fellow artist Antoine-Louis Barye. Delacroix spent hours observing, studying, and drawing both the live animals in the menagerie at the *jardin*, and stuffed, posed specimens in the zoology galleries of the museum. He would observe the animals' movements and anatomy and then work up his firsthand sketches into more elaborate and inventive compositions. Delacroix used the occasion of one such visit to the Jardin des Plantes on 19 January 1847 to reflect in his journal on his experience working among the animals:

"Extraordinary animals! …I had a feeling of happiness as soon as I entered the place and the further I went the stronger it grew. I felt my whole being rise above commonplaces and trivialities and the petty worries of my daily life. What an immense variety of animals and species of different shapes and functions! At every turn, I saw what we call deformity side by side with what seems to us to be beauty and grace of form… The tigers, the panthers, the jaguars, the lions, etc. Why is it that these things

Eugène Delacroix, *Jeune Tigre jouant avec sa mère*, 1830. Musée du Louvre, Paris.

Jean-Louis-André-Théodore Géricault, *Cheval effrayé par la foudre*. The National Gallery, London. Photo: © National Gallery, London / Art Resource, NY.

Eugène Delcroix, *circa* 1859. Photograph by Paul Nadar. Photo: Bettmann/Getty Images.

have stirred me so much? Can it be because I have gone outside the everyday thoughts that are my world; away from the street that is my entire universe? How necessary it is to give oneself a shake from time to time, to stick one's head out of doors and try to read from the book of life that has nothing in common with cities and the works of man. No doubt about it, this excursion has done me good and has made me feel better and calmer" (L. Norton, trans., *The Journal of Eugène Delacroix*, London, 1995, pp. 57-58).

It was in this same year, 1847, that a tiger became part of the menagerie at the Jardin des Plantes, and as a result the subject began to increasingly appear within Delacroix's oeuvre. The artist explored the subject of the tiger in a wide variety of states and emotions–tensed to pounce, resting or sleeping, playful interactions between multiple tigers, tigers hunting or being hunted, and, as in the present painting, guardedly observing potential prey. Delacroix's fascination with these big cats was driven in part by exactly this changeability between these states–in the way they possess the ability to spring suddenly and ferociously from languor into life. After 1847-1848, the works on the subject become, both in their quality and quantity, a "true obsession" according to Vincent Pomarède. Théophile Gautier, an art critic and Delacroix's friend, wrote of the artist's resemblance to the great felines found in his paintings: "He knew how to soften his ferocious mask with a smile full of urbanity. He was mellow, soft as velvet, seductive as one of those tigers whose extraordinary supple grace he excelled in rendering." The sculptor Auguste Préault also saw this connection between Delacroix and his carnivorous subjects, asserting, "when Delacroix paints, he is like a lion devouring his piece of flesh!"

The inspiration to translate his animal studies into dramatic scenes of hunting and combat came from Delacroix's artistic predecessors Peter Paul Rubens and George Stubbs, as well as contemporaries like Barye and Géricault. Such brutal scenes of life-and-death conflict between animals are a metaphor for the great struggles of civilization, which play such a central role in the artist's oeuvre. *Tigre jouant avec une tortue*, however, which dates to the last years of the artist's life, is far more personal and introspective in tone than these earlier violent works. *Tigre jouant avec une tortue* depicts instead a surprising meeting between a dominant, powerful predator and a much smaller and weaker species. Having trapped the tortoise beneath his paw, the tiger's killer instinct gives way to confusion and curiosity; the beast appears to ponder the tortoise and what to do with it. This unexpected, even whimsical subject is perhaps meant to draw attention to the human aspect in the noble cat–just as the tiger's supposedly unmatched strength is overcome by the shell of the simple tortoise, so is man powerless against the forces of nature no matter how high he might consider his position in the world to be. The distant landscape borders on abstraction, with fluid, swift applications of harmonious color forming the broad boundaries of the ground, mountains, and sky beyond, tinged pink by the setting sun. This landscape is a beautiful example of why Delacroix is still considered one of the great colorists of the 19th century while also being spare enough to keep the focus of the painting solely on the contact between the two animals.

The Rockefeller's Delacroix is related to a group paintings by the artist which depict of a pair of seemingly mismatched adversaries, like a tiger confronting a snake on the ground or in a tree, all painted in the final decade of the artist's life. The best-known of these works is *Tigre et serpent* from 1862, now in the National Gallery of Art, Washington, D.C. The threat of the hissing snake's poisonous bite effectively neutralizes the tiger's accustomed reliance on its size, speed and strength, and there is a standoff between the serpent, a symbol of wisdom and knowledge, and the tiger, who represents impassioned brute force. Art for Delacroix was a means of reconciling powerfully opposing forces and emotions – savagery and grace, cruelty and beauty. Delacroix probably felt inclined at this late stage in his career and with his health growing increasingly frail to muse on a more subtle and reflective vision of this confrontation between animals, in contrast with the violent clashes he had depicted as a younger man. In his diaries from this same period, Delacroix muses on his own diminishing energy, and grows increasingly devoted to continuing to innovate in his art with what little time remains to him: "To *finish* requires a heart of steel. I am sustained…only by the hope of carrying the work through to completion" (L. Norton, trans., *op. cit.* 1995, pp. 349-440).

When Alfred Robaut compiled his *catalogue raisonné* of Delacroix's work in 1885 he originally dated the painting to 1858, only realizing the work had been dated by the artist when he saw it in the major retrospective of Delacroix's work held that same year. Several other paintings of big cats in confrontation with smaller animals do date to the late 1850s, and it is possible that Delacroix added some finishing touches, as well as the signature and date, when the work ultimately left his studio. Delacroix was, however, still painting these subjects until 1863, the last year of his life, like his *Lion and Alligator* from that year, now in the Kunsthalle Hamburg.

Théophile Silvestre, the artist's first biographer and friend, concluded his published eulogy for Delacroix with the following tribute: "Thus expired, almost smiling, on the 13th of August 1863, Ferdinand-Victor-Eugène Delacroix, a painter of high breeding, who had a sun in his head and a thunderstorm in his heart; who over forty years touched every chord of human passions, and whose grandiose, suave and terrible brush went from saints to warriors, from warriors to lovers, from lovers to tigers and from tigers to flowers." Silvestre's reflection on Delacroix's life and work deeply touched Vincent van Gogh when he read it, and he wrote to the painter Anthon van Rappard in August 1885 that he had been reflecting on Delacroix because of Silvestre's words, particularly the artist's assertion that while "one should take one's *studies* from nature… the *actual painting* had to be made *by heart*." This idea was at the very heart of Romantic painting, which represented the first gasp within the 19th century of modern paining as we know it today and finds beautiful expression in the Rockefeller Delacroix, which so reflects the artist's own life at this moment in his career. The journalist Auguste Vacquerie, reflecting on Delacroix's towering position as a modern painter wrote: "Delacroix, so restless, so convulsive, prey to every anxiety and, despite it all, resplendent with the immense promise of the future, was one of the most honest personifications of this great nineteenth century. How could he fail to imbue his canvases with what he was and what was within him?" (*Eugène Delacroix: au profit de la souscription destinée à élever à Paris un monument à sa mémoire*, exh. cat. 1885, pp. 5-6).

Eugène Delacroix, *Tigre et serpent*, 1862. The National Gallery of Art, Washington, D.C.

4

JEAN-BAPTISTE-CAMILLE COROT (1796-1875)

Venise, vue du Quai des Esclavons

signed and dated 'C. COROT. 1845.' (lower right)
oil on canvas
18¾ x 32¼ in. (47.6 x 81.9 cm.)
Painted in 1845

$5,000,000-7,000,000

Venise, vue du quai des Esclavons is one of the largest and most fully worked of a group of views that Corot made of the principal tourist sites of Venice during two trips that he took there in 1828 and 1834 and after his return to his Paris studio, where he used the canvases he had painted in situ as an aide-mémoire. The present painting is one of the latter works, and speaks to the enduring influence these trips to Italy had on the young artist. Although Corot spent far more time in Rome over the course of his career, he was equally dazzled by Venice. Emile Michel wrote in 1905, "Venice had delighted him above all. After visits to churches and palaces, where he paid homage to Titian, his favorite master, his days were filled with work. He was particularly struck by the transparency of the salt air, by the brilliance of the light, by the joyful coloration of the buildings that the waters of the Grand Canal reflect with still more delectable intonations" (*Corot*, Paris, 1905, p. 22).

Corot first visited Venice in October 1828, stopping there on his way back to France at the end of a three-year stay in Italy. Eager to see his family after such a long sojourn abroad, most of which he had spent in and around Rome, he remained in Venice for just a few days and painted only two or three small studies (Robaut, nos. 193-194; Museum of Fine Arts, Boston, and location unknown; and probably no. 314; Musée du Louvre, Paris). Corot returned to Venice on his next trip to Italy, a summer sketching trip through the northern part of the country in 1834. Traveling with the painter Jean-Charles-Denis Grandjean, he entered Italy at Ventimiglia in late May and worked in Genoa, Pisa, Volterra, and Florence before arriving in Venice on 18 August. He stayed there for three weeks, until 8 September, and then headed on to the Alpine lakes for the remainder of the month, returning to Paris in early October. During this second sojourn in Venice, Corot painted his most luminous studies of the city and also visited museums and churches filled with Venetian masterpieces of the sort that he had admired since his student days of copying paintings in the Louvre. Corot traveled to Italy for a third and final time in 1843, but he worked principally in Rome rather than returning to Venice once again.

The present canvas is one of five closely related paintings that Corot made depicting the view west along the Riva degli Schiavoni (Quai des Esclavons) in Venice, the broad embankment that extends eastward along the Grand Canal from the Piazzetta of San Marco. In the foreground is the Molo, or landing stage, with the Doges' Palace at the right and the Library of San Marco straight ahead. To the left in the distance is the church of Santa Maria della Salute. The two granite columns near the center of the composition are crowned by medieval sculptures representing a lion, the symbol of Saint Mark, and Saint Theodore, the patron saint of the city.

Corot's earliest view of this site dates to his first trip to Venice in 1828 (Robaut, no. 194), while one or two of the remaining canvases were probably painted from nature during the 1834 sojourn (Robaut, nos. 318 and 321; Pushkin Museum, Moscow, and National Gallery of Victoria, Melbourne). Robaut identifies both of these as open-air studies and suggests that the version in Melbourne was the prototype for the later studio re-workings (*op. cit.*, 1905, pp. 112 and 114). Vincent Pomarède argues that only the Moscow canvas–with its sketchy quality, relatively simple composition, and small format–was painted *sur le motif* and that the painting in Melbourne was executed after Corot's return to France (exh. cat., *op. cit.*, 1996 p. 130). The final two versions, including the present canvas, are the largest and most fully worked in the sequence and were certainly painted back in Corot's studio in Paris (see also Robaut, no. 323). The present

Giovanni Antonio Canal, il Canaletto, *Vista di Molo*. Museum of Art, El Paso.

Joseph Mallord William Turner, *The Doges' Palace and the Piazetta, circa* 1840. National Gallery of Ireland, Dublin. © National Gallery of Ireland.

Jean-Baptiste-Camille Corot, *Venise, vue du quai des Esclavons, circa* 1835. Norton Simon Museum, Pasadena.

painting is in fact dated 1845, more than a decade after Corot's second trip to Venice and not long after his last Italian journey.

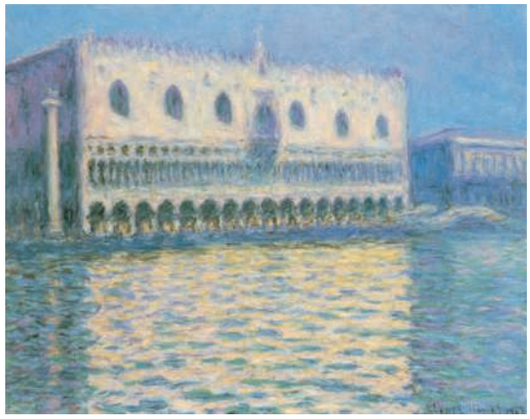
In choosing to travel exclusively in the north of Italy in 1834 rather than returning to Rome, Corot was following a general trend of the mid-19th century, in which the lure of Rome had weakened beside the attraction of other cities. Peter Galassi has explained, "Turner and Ruskin made Venice their capital of Italy; the Brownings made Florence theirs. This broadening of the tourist's map arose in part from the erosion of Neoclassicism and a new appreciation for Italian architecture and painting before Raphael" (*Corot in Italy: Open-Air Painting and the Classical Landscape Tradition,* New Haven, 1991, pp. 213-214).

During his two stays in Venice, Corot painted almost exclusively in the area of the Piazzetta and the Doges' Palace, one of the most heavily trafficked tourist attractions in the city and a staple of Venetian *veduta* or view painting since the eighteenth century. Corot's meticulous delineation of the architecture in his scenes of the Piazzetta is unusual for the artist, whose landscapes are more often lyrical and expressive, and speaks to the influence of his 18th century predecessor Canaletto. The great Venetian painter was well-known for his spectacularly detailed Venetian *vedute* and frequently painted the same view west along the Riva degli Schiavoni, rendering each building with painstaking accuracy. Corot's contemporary Turner, who visited Venice in 1819, 1833, and 1840, also painted numerous views of this particular site, but he chose to focus on the rich atmospheric effects produced by the famous Venetian haze and by the sunlight shimmering across the water and the stone façades. These would be the same concerns that would preoccupy Monet when he visited Venice more than a half-century later, in the wake of a long line of foreign artists including Bonington, Manet, Boudin, Whistler, Sargent, Renoir, and Signac (for Monet's views of the Doges' Palace, see Wildenstein, nos. 742-744, 751-756 and 770).

Corot painted the present canvas at the request of François-Parfait Robert, a magistrate in the ancient town of Mantes, some thirty miles west of Paris. The artist met Robert in 1840 through Parfaite-Anastasie Osmond, the aunt of his childhood friend Abel Osmond. Corot was a frequent guest at Mme Osmond's chateau at Rosny, near Mantes; Robert was the son of her sister Marie-Sylvie, whose portrait Corot later painted (Robaut, no. 590). Robert shared Corot's passion for Italy, and in the spring of 1840 the artist gave him enthusiastic advice about his upcoming honeymoon there. In the summer of 1842, Corot visited Robert at Mantes and painted six decorative murals for his friend's bathroom based on his own recollections of Italy (nos. 435-440). He also gave Robert a view of Naples that he had exhibited in the Salon of 1841 (no. 377) and in 1845 painted larger versions for him of at least two open-air Italian studies that he still had in his studio: the present canvas and a view of the Roman Forum (no. 69). Around the same time, Corot produced a portrait of Robert's first child François-Louis (no. 589), as well as a view of Mme Osmond's garden at Rosny in which the young boy is seen seated on the ground with a child's gardening tools (no. 400).

Corot continued to visit Robert at Mantes frequently during the 1850s and 1860s and painted numerous views of the town's medieval cathedral and stone bridge. In 1857, he also made an oval portrait of his friend's youngest child Maurice (Robaut, no. 1052). After Robert's death in 1875, his four sons maintained the house at Mantes intact, including the collection of paintings by Corot. In a 1924 letter to Monet, the art historian Louis Gillet described it as "a delightful old house, full of Corots. Just imagine, there are about thirty of them, from every period, and even a small bathroom decorated with admirable Italian landscapes painted in oils directly on the wall. This house is one of the gems of France, the way Fragonard's house in Grasse once was" (R. Walter, "Documents Corot conservés dans la famille Robert," *Archives de l'art français,* 1986, p. 305, letter XIV, n. 2). When Christian Robert, the last surviving brother, died in 1926, he bequeathed several paintings by Corot to the Louvre, including the portraits of François-Louis and Maurice, the 1841 view of Naples, the Italian-themed mural decoration of the bathroom, and a studio painting of Florence based on an 1834 open-air sketch that Corot had left to the elder Robert in his will (Robaut, no. 310).

The Rockefellers acquired the present painting from Wildenstein in 1957. As David Rockefeller later recalled, "We were shown a number of attractive pictures, but one that caught my eye particularly was this Corot scene of Venice… The Venice picture attracted me not only because it was very beautiful in itself, but because its size and shape, which was rather long and low, were precisely what we had been looking for to replace the Cézanne Jas de Bouffan, which we had over our mantel in the library at Hudson Pines. We had bought the Cézanne seven years earlier but it did not make a lasting impression on us and did not seem to be right for the spot. We decided to try the Corot. It went beautifully over the mantel and has been there ever since" (M. Potter, *op. cit.*, p. 107).



Claude Monet, *Le Palais Ducal,* 1908. The Brooklyn Museum, gift of A. Augusus Healy.

"Venice had delighted him above all. After visits to churches and palaces, where he paid homage to Titian, his favorite master, his days were filled with work. He was particularly struck by the transparency of the salt air, by the brilliance of the light, by the joyful coloration of the buildings that the waters of the Grand Canal reflect with still more delectable intonations."

—EMILE MICHEL

5

ARMAND SEGUIN (1869-1903)

Les délices de la vie

signed 'a. Seguin-' (lower center on the far left panel)
each: oil on canvas laid down on board
Four panel screen (including frame)
each: 62⅞ x 25¼ in. (159.8 x 64.1 cm.)
Painted *circa* 1892-1893

$1,000,000-1,500,000

The four canvases of *Les délices de la vie,* thematically conceived, mounted, and displayed as four adjoining panels in a folding screen, comprise Armand Seguin's largest and most ambitious work of art. He was, to sustain himself, mainly a print-maker and illustrator; his painted oeuvre is consequently small in number, amounting to fewer than a score of pictures as listed in Richard Field's compilation, and not quite as many watercolors and drawings (exh. cat., *op. cit.*, 1980, pp. 69-70). Those who knew Seguin, most notably Gauguin, commended his work for the potential it appeared to hold for the future, only partly realized in the end, which came all too soon. Seguin fell victim to tuberculosis at the age of 34.

Breton born and bred, Seguin arrived in Paris to study at the École des Arts Décoratifs, but attended classes only briefly. He was otherwise self-taught, picking up what useful lessons he might find in looking at the art of his contemporaries and working alongside them. The Groupe Impressionniste et Synthétiste exhibition at the Café Volpini in Paris, 1889, was a revelation for the aspiring 20-year-old artist. "I was captivated by the paintings of Gauguin, Bernard, Filiger and Laval, so clear-cut, affirmative and beautiful," Seguin wrote in his 1903 memoir. "I still feel joy at the memory" (quoted in *ibid.*, p. 8).

Seguin became a convert to the *synthétiste* style, but the timing of his visits to Pont-Aven, Gauguin's accustomed base in Brittany, failed to coincide with the master's stays there. During this period when back in Paris, Seguin moved among—without actually joining—a group of young painters who were taking classes at the progressive Académie Julian and had also become fervent admirers of Gauguin, with whom they had occasional contact. Seguin still did not cross paths with his exemplar. The two men did not meet until 1894, following Gauguin's return from his first stay in Tahiti.

As transmitted through the work of Seguin's closest friends at the Académie Julian—Verkade, Ibels, Bernard, and Sérusier—*synthétisme* nonetheless became the key stylistic catalyst in *Les délices da la vie.* In 1888 Sérusier received on-the-spot guidance from Gauguin when painting a landscape of the Aven river, a small panel that seemed to contain the future of modern art, which his excited fellows back in Paris called *Le Talisman.* They named their group Les Nabis—"The Prophets". Seguin attended their exhibitions at the small gallery Le Barc de Boutteville, but did not contribute work of this own, until he was given his first and only lifetime solo exhibition there in 1895.

Maurice Denis, the most articulate theorist among the Nabis, famously proclaimed "a painting is essentially a flat surface covered with colors in a certain order" (*Definition of Neotraditionism,* 1890). This principle became the chief impetus for the large decorative murals that Denis, Bonnard, and Vuillard painted during the early 1890s. Bonnard made his debut at the Salon des Indépendants in the spring of 1891 with the four panels of *Femmes dans un jardin,* which were shown again later that year at Le Barc de Boutteville. Well-received by the critics, Bonnard's ensemble piece surely attracted Seguin's notice, and may have inspired him to emulate this decorative manner in his own similarly-sized, thematically related series. Seguin set aside his instinctive inclination to treat subjects related to his own native Breton roots, in a primitivist Gauguinesque mode, to attend to this important project.

"Seguin above all else, is a thinker...By this I certainly do not mean he is a literary artist;—he does not paint just what he sees, but what comes from his thoughts, and this he does through an innovative harmony of lines."

–PAUL GAUGUIN

Seguin painted *Les délices de la vie* during 1892-1893 (as dated in exh. cat., *op. cit.*, 1980). He composed his subject as an allegory of the pleasurable cosmopolitan pursuits available to a man of means in *belle époque* Paris. The four panels depict café-concert and dancehall settings, where a hedonist may enjoy (from left to right): drink (with a game of snooker on the side), music and dancing, a fine meal, and finally—with the entrance of an amply-bosomed young lady bearing a platter of aphrodisiac oysters—the anticipation of carnal delight.

A woman as muse presides over each scene—a waitress, a pianist, the diner's wife, and a courtesan. As a foil to these bourgeois and demi-monde types, Seguin inserted into the dinner scene an elderly, working-class pipe-smoker, a *vanitas* reminder of mutable fortune and certain mortality. A range of

tones derived from the color of "la fée verte"—addictive and hallucinatory absinthe—dominates the panels, which the artist connected formally through an assortment of repeated, echoing motifs, as well as lines and shapes that traverse the frames, running from one panel into the next.

Seguin, in the company of his friend the Irish painter Roderic O'Conor, finally caught up with Gauguin in the spring of 1894, when the three artists happened to be staying in Pont-Aven as guests in neighboring hotels. Gauguin enjoyed the adulation of admiring young acolytes, and brought them along while visiting his old haunts in the area. His entourage at the fishing port of Concarneau on 23 May included his dark-skinned mistress, Annah La Javanaise, her monkey Taoa, Seguin, O'Conor, and a third painter, Emile Jourdain, each of whom had their girlfriends with them.

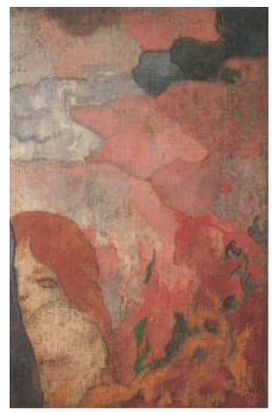
While this strange-looking group was promenading along the quay, some boys began to harass them, hurling insults and then stones. Seguin caught one of the offenders by his ear, at which point the boy's father ran up and punched the artist, who to escape further punishment leapt off the pier into the cold waters below. Gauguin intervened and felled the man with a single blow. Some of the fellow's comrades suddenly appeared and a wild melee ensued. A kick from a man's heavy wooden clog shattered Gauguin's right shin; he was nearly unconscious when police arrived. Seguin received no worse than the initial punch and his dunking. Even the ladies were roughed up, but were spared worse when some townswomen came to their rescue.

While convalescing well into the summer, Gauguin resorted to large quantities of alcohol and morphine to dull the severe pain in his leg. He worked at printmaking in his room, with Seguin and O'Conor—both of whom were accomplished engravers—providing helpful and stimulating company. Gauguin soon came to consider Seguin his pupil. He helped to arrange his protégé's solo exhibition at Le Barc de Boutteville in February 1895. "Seguin above all else, is a thinker," Gauguin wrote in his preface to the catalogue. "By this I certainly do not mean he is a literary artist;—he does not paint just what he sees, but what comes from his thoughts, and this he does through an innovative harmony of lines" (quoted in *Post-Impressionism*, exh. cat., Royal Academy of Arts, London, 1979, p. 127).

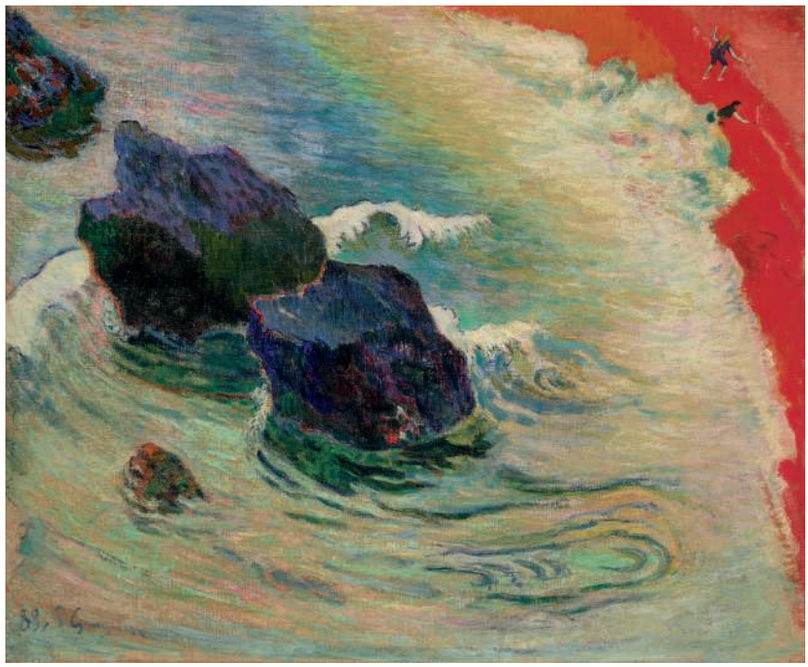
Gauguin tried to persuade Seguin and O'Conor to join him for his imminent—and this time permanent—return to Tahiti. By then fully aware of how domineering the master's personality could be, neither artist accepted the invitation. Gauguin and Seguin both died in 1903, within a few months of each other, but half a world apart.

Pierre Bonnard, *Femmes au jardin*, 1890-1891. Musée d'Orsay, Paris.

Armand Seguin, *Portrait de Gabrielle Vien*, 1893-1894. Musée d'Orsay, Paris.



Armand Seguin, *Les fleurs du mal*, *circa* 1894. Sold, Christie's Paris, 23 May 2007, lot 45.



6

PAUL GAUGUIN (1848-1903)

La Vague

signed and dated 'P Gauguin 88.' (lower left)
oil on canvas
23¾ x 28⅜ in. (60.2 x 72.6 cm.)
Painted in August-October 1888

Estimate on Request

Gauguin painted *La Vague* during his second extended sojourn in Brittany, as he availed himself of the inexpensive hospitality at Marie-Jeanne Gloanec's pension in Pont-Aven, from late January into October 1888. The artist befriended Captain Yves-Marie Jacob, the head customs official in the town, who directed him to interesting sites along the coast. About eight miles to the southeast, in the small fishing commune of Le Pouldu, Gauguin discovered from a high, steep bluff, where the Portguerrec creek descends to the sea, this motif of massive, black lichen-covered rocks thrusting up through the North Atlantic surf. From a vantage point the artist could access only during low tide, he likely made a sketch or two, for the painting he would soon begin upon his return to Mme Gloanec's inn. Wildenstein dates *La Vague* to late August or early September 1888.

"I like living in Brittany; here I find a savage, primitive quality," Gauguin wrote to his painter friend Claude-Emile Schuffenecker in February 1888. "When my wooden shoes echo on the granite ground, I hear the dull, muted, powerful sound I am looking for in painting" (D. Guérin, ed., *Paul Gauguin: The Writings of a Savage*, New York, 1978, p. 23). After a slow start, Gauguin completed during the first seven months of his stay some three dozen landscapes, figure paintings, and still-lifes. These works display only hints, however, of the stylistic advances Gauguin had made during his recent stay in Martinique. He seemed hesitant to experiment, reverting instead to the Impressionist manner of his earlier work.

The catalyst for change came in the arrival of Emile Bernard, then barely twenty, who had been painting along the northern coast of Brittany and travelled to Pont-Aven at the beginning of August while on holiday with his mother and sister. Van Gogh had recommended Bernard to Gauguin; the two artists immediately hit it off. As they exchanged ideas, both men realized they were similarly seeking a new kind of expression in modern painting. "It took his meeting with Emile Bernard to put some kind of order, although yet a rather obscure one, into [Gauguin's] mind," John Rewald wrote. "His more or less complete assimilation of Bernard's theories and his efforts to harmonize them with his own still vague inclinations are revealed in the artistic tenets which Gauguin now began to expound" (*op. cit.*, 1978, p. 178).

Gauguin was determined to take a decisive turn in his art—he would henceforth pursue a deeply subjective, anti-naturalist, primitivist, and visionary track, in a conception he and Bernard called *synthétiste*. "My latest things are coming along well and I think you'll find…the affirmation of my earlier teachings," Gauguin wrote to Schuffenecker on 14 August. He offered this advice: "Don't copy nature too closely. Art is an abstraction; as you dream amid nature, extrapolate art from it and concentrate on what you will create as a result " (D. Guérin, ed., *op. cit.*, 1978, pp. 23-24).

In keeping with these ideas, Gauguin took liberties with the marine motif he had seen in Le Pouldu. Wayne Andersen located and photographed the site (*op. cit.*, 1970). The third rock at upper left is a fiction the artist invented to extend the diagonal effect of the two actual formations. Most astonishing of all is that Gauguin painted the ordinary sand-colored beach a brilliant, utterly unnatural hue of vermilion. His increasingly idiosyncratic sense of color stemmed in part from the brilliant kiln-fired glazes that he applied to his ceramic heads and figures, in which the presence of red appears to animate the artist's creation of flesh from clay. Gauguin's vermilion in *La Vague* evokes the warmly pulsing life-blood in the generative body of maternal earth.

The red beach relates to yet another extraordinary color effect that Gauguin imposed upon this scene. For the auction of his paintings at Drouot, Paris, in February 1891, to raise funds for his imminent departure to the South Seas, Gauguin titled the present painting *La Vague (arc-en-ciel)*. No rainbow, of course, is visible in this picture. Detectable, however, in the surging, foamy surf, is a prismatic phenomenon, in which the water appears to separate the reflected sunlight into its component chromatic wavelengths—pale violet, blue, green, and yellow—which, completed by the vermilion strand, yields a curving, rainbow-like effect along the upper edge and right-hand side of the painting. "Colors exist only in a visible rainbow," Gauguin wrote in his *Notes synthétiques* of 1884-1885. "But how right rich nature was in carefully showing them to you next to each other in a deliberate and immutable order, as if each color was born of the other" (D. Guérin, ed., *op. cit.*, 1978, p. 11).

An abiding fascination with Japanese prints surely intensified Gauguin's affinity for the elemental power and poetic mystery he sensed in the Portguerrec rocks. He likely took the title for his canvas from Hokusai's color woodcut *The Great Wave of Kanagawa*, already famous as the emblematic image for the flood-tide of *japonisme* that had swept through the ranks of vanguard Paris painters, and into mainstream decorative arts as well. The buyer of *La Vague* in the 1891 Drouot auction was the dealer Jules Chavasse, who was known for his exceptional collection of Japanese prints.

As he had observed in Japanese practice, Gauguin often composed landscapes from elevated and other unusual vantage points, allowing him to dispense with a stabilizing horizon (in contrast to Monet in his Belle-Île *Rochers* series, 1886), and render the motif close-up, within an unaccustomed, restricted pictorial scope. Instead of gazing into the typically broad expanse of the landscape format, the viewer in *La Vague* experiences a vertiginous plunge into vertical depth, the psychological effect of which is like peering into the inner recesses of one's own emotional self.

Apart from attesting to the dating of *La Vague* to the later weeks of summer 1888, Gauguin's insertion of two young female bathers, fleeing the incoming wave, may well suggest an undercurrent of sexual innuendo in the painting's imagery. Noticing a similarity to Gauguin's ceramic pot, self-portrait heads, and the artist's use of his caricatured profile in *Vache sur la falaise à Porsac'h*, 1888 (Wildenstein, no. 310), Dario Gamboni has likened the twin rocks in *La Vague* to "two giant heads, their faces turned upward to the sky," and imagines "the fear caused by this apparition in the two women bathers" (*op. cit.*, 2014, p. 137). Gauguin admired Breton women for their primitive, earth-motherly nature, steeped in magical Celtic legend and lore, while at the same time having his own virile impulses thwarted by the proprieties of their no less traditional, fervently devout Catholic faith.

La Vague was painted between two other notable works that bear witness to Gauguin's recent stylistic metamorphosis and share his newfound passion for vermilion. In August 1888, the artist presented to his hostess *Nature morte, fête Gloanec* (Wildenstein, no. 301). The powerful, ground-breaking masterwork of Gauguin's second stay in Pont-Aven is *La vision du sermon (Jacob Wrestling with the Angel)*, the first symbolist painting, which Gauguin began in mid-August and completed the following month (Wildenstein, no. 308). Space in these works has become radically artificial, flat, and horizonless. The picture plane is tilted steeply toward the viewer, which verticalizes the composition of pictorial elements. The use of red in these pictures neither corresponds to, nor is derived from any observed natural phenomenon. This color is instead intended to project a visionary, revelatory state of awareness and understanding, in which a convulsive, volcanic force from within transfigures material nature into a transcendent, spiritual state.

The symbolist transformation did indeed break over Gauguin like a great wave, transporting him like a castaway to an unfamiliar shore. In two letters to Schuffenecker written a week apart in October 1888, upon the completion of *La vision du sermon*, the artist stated, "I wished to force myself into doing something other than what I know how to do. I believe this is a change which has not yet borne fruit, but will one day do so… Clearly the path of symbolism is full of dangers, and I have not yet ventured more than the tip of my toe in that direction: but symbolism is fundamental to my nature, and one should always follow one's temperament...For most I shall be an enigma, but for a few I shall be a poet and sooner or later what is good wins recognition" (quoted in *Gauguin*, exh. cat., National Gallery of Art, Washington, D.C., 1988, pp. 103 and 104).

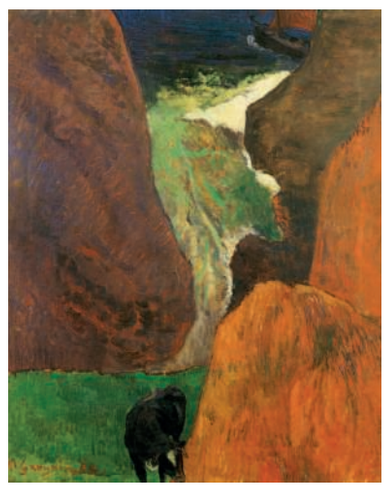
Following his disastrous attempt to live and work with Van Gogh in Arles during the fall of 1888, Gauguin returned to Paris. In February 1889 the artist travelled to Brittany for this third campaign, which lasted for extended periods spread over the next two years, initially staying in Pont-Aven and thereafter in Le Pouldu, where he painted with Meyer de Haan. It was in Le Pouldu, as Rewald wrote, that "Gauguin came as close to a primitive way of life as he could ever expect to find in France" (*op. cit.*, 1978, p. 267). His next destination would be half a world away—Tahiti in the South Seas.

When *La Vague* appeared in a Parke-Bernet Galleries, Inc., New York sale in 1966, "Peggy went to look at it in the auction rooms and was very much taken with it," David Rockefeller recalled. They already owned Gauguin's famous portrait of Meyer de Haan, painted a year later in Le Pouldu (Wildenstein, no. 317). "Her judgment was confirmed by John Rewald. This was certainly another case where I do not believe I would have bought left to myself, although I have come to appreciate it enormously and am very glad Peggy spotted it" (quoted in exh. cat., *op. cit.*, 1994, p. 81).

Paul Gauguin, *La vision du sermon*, 1888. National Gallery of Scotland, Edinburgh.

Paul Gauguin, *Vache sur la falaise à Porsac'h, ou Au dessus du gouffre*, Pont-Aven, late September 1888. Musée des arts décoratifs, Paris.

Paul Gauguin, *Meyer de Haan*, Le Pouldu, 1889. Gift of Peggy and David Rockefeller to The Museum of Modern Art, New York.



7

EDOUARD MANET (1832-1883)

Lilas et roses

signed 'Manet' (lower right)
oil on canvas
12¾ x 9¾ in. (32.4 x 24.7 cm.)
Painted in 1882

$7,000,000-10,000,000

During the final six months of his life, at age 51, Manet devoted all his remaining creative energy to painting a series of floral still-lifes, each more beautiful and poignant than the one before. The paintings depict bouquets that friends brought to his Paris apartment while he was home-bound—here, two voluptuous roses and several sprays of lace-like lilac, arranged in a low crystal vase. Rendered with a superbly delicate touch, at the very peak of the blossoms' vitality, these late bouquets are exquisitely spare, fresh, and impromptu visions—an acceptance and a celebration of the transience of life, created as Manet's last days slipped away. "In these works, he achieved the total simplicity and perfection that a painter could only hope for," George Mauner has written. "It is impossible when looking at these pictures not to remember Manet's words, spoken in Venice thirteen years earlier, that an artist can say everything he has to say with 'flowers, fruit, and clouds.' With these last flowers, Manet gave us an eloquent and touching demonstration of his belief" (exh. cat., *op. cit.*, 2000, pp. 46 and 144).

Manet had not devoted himself so intensively to flower painting since the mid-1860s, when he created a series of sumptuous still-lifes depicting peonies cut from his garden at Gennevilliers. Yet bouquets were a key referential element in some of the most affirmatively, scandalously modern figure compositions of his career. In *Olympia*, a floral arrangement announces the arrival of the unseen client in the courtesan's chambers—perhaps ironically, since seduction here is a business transaction, not a gallant wooing. A traditional painterly element, the bouquet may also imply the seduction of the viewer by art. In *Argenteuil*, the woman's companion has presented her with a spray of flowers that is carefully chosen and arranged—groomed, as she is, for the contrivances of courtship, despite their outdoor activity. In *Un bar aux Folies-Bergère*, a water glass containing two roses—very much like the present still-life, painted only a year later—stands front and center as a symbol of Manet's artistic performance, while the blossoms tucked in the barmaid's bosom suggest a parallel between aesthetic pleasure and erotic desire.

Edouard Manet, *Le bar aux Folies-Bergère*, 1881-1882. Courtauld Institute Galleries, London.

When Manet made a portrait of his only student Eva Gonzalès in 1870, he tellingly chose to depict her in the act of painting a floral still-life. On the floor at her feet beside a single fallen blossom is a rolled-up canvas that reveals just enough of its surface for us to see that it is also a flower painting, with Manet's signature visible at the very edge. In this way, Manet reminds us that the visible copy on the easel is not in fact by his student, but by the master himself. Manet, observed the influential critic Théophile Thoré, "sometimes bestows even more importance on a bouquet of flowers than on a woman's face"—a method that was seen, most famously by Zola, as a defining element of Manet's radical modernity, with its ostensibly objective transcription of visual reality (quoted in *Impressionist Still Life*, exh. cat., The Phillips Collection, Washington, D.C., 2001, p. 13).

When Manet turned exclusively to flower painting in his last months, he pared down this exemplary motif, in many ways paradigmatic of his life's work, to its purest form, which he then invested with his most delicate sensibility and craft. Each of the late bouquets is placed simply at the center of the composition, on a gray marble tabletop against a neutral ground. Within this

elegantly spare setting, the flowers provide a sudden burst of freshness—more like *plein air* painting than studio work. The small vases and drinking glasses that hold the blooms are all glass or crystal, and Manet delighted in capturing the sparkle of light on the transparent surface and the distortion of the stems below the meniscus. "This clear glittering focus of light in the glass receptacle stands in contrast to the flowers themselves, which give back the light in a completely different way," Robert Gordon and Andrew Forge have written. "Their soft petals seem to absorb it like velvet or reflect it like snow" (*op. cit.*, 1986, p. 14).

Other than our own knowledge that the blossoms are destined to wilt, there is no overt link in these exquisite paintings to the theme of *vanitas*. On the contrary, they constitute an unabashed celebration of visual pleasure and an affirmation of the material realm. "Their cheerfulness may imply Manet's disdain for conventional and labored emotion; perhaps they testify to the importance of outward appearances—of aesthetic spectacle as the essential distraction from an unpredictable world that holds human existence in its grip," James Rubin has written. "Their vibrancy celebrates the joy of color and delicate form, the vitality and refinement of a life in art" (*Manet*, Paris, 2010, p. 342).

Throughout his career, Manet had frequently given still-life paintings to friends as intimate gifts and tributes to shared artistic interests. In 1872, for example, he presented Berthe Morisot with a small canvas of violets to thank her for posing for a portrait in which she wears the same blue blossoms as a corsage. On a folded notecard beside the bouquet, he inscribed the painting "A Mlle Berthe", anticipating the many letters that he would write to female friends and admirers in his last years, their pages exquisitely watercolored with flowers. Although the painted violets in the 1872 still-life may be understood as a gift from Manet to Morisot, the red lacquer fan alongside them was Morisot's own and appears in several portraits that Manet made of her. The still-life thus anticipates the arrangement that Manet's floral offering would take once it arrived in the hands of its recipient.

"Still lifes, usually of fruit or flowers, became instruments in his social relations," Rubin has observed. "He used them as marks of homage or admiration—as offerings, like the bouquets they sometimes pictured. Such largesse suggests a man of breeding and gentility who could afford the time and effort to bestow a bouquet of visual poetry upon a friend. Can there ever be a better personal gift than something directly from the giver's hand? The reason is precisely the sense of physical proximity such a gift implies, for it actually indexes the human touch, like a signature" (*ibid.*, p. 338).

In the late floral still-lifes, this self-referential visual dialogue has become even more moving and meaningful. Paintings such as *Lilas et roses* represent a tangible record of gifts that Manet's friends brought to him as a gesture of caring—canvases that he in turn presented to others who were near and dear to him, in an act of love returned. He gave the present painting to Ginevra Hureau de Villeneuve, a daughter of the doctor who treated him during this period. On 3 November 1882, she wrote a note of thanks to the artist for the gift: "I love flowers, and white lilac and roses above all. In sending me some which will never fade, you have given me the most lively pleasure. I am proud to think that a great artist has taken up his brushes again for me and has gone back to work. I hope he will not stop there and that at the next exhibition we shall see appear some of his highly original and seductive works" (quoted in M. Potter et al., *op. cit.*, 1984, pp. 120-122).

As an offering to Manet, there could have been no better choice than flowers, which had so often been central to his aesthetic vision. The actress Méry Laurent, who brightened Manet's final months more than anyone else, understood this well. "Some of the flowers, totally out of season, must have been fiendishly expensive," Beth Brombert has noted. "But Méry knew how much flowers meant to him at that time" (*Edouard Manet: Rebel in a Frock Coat*, Boston, 1996, p. 451). To paint these blossoms extended and commemorated the pleasure that Manet took in contemplating their fragile beauty and savoring their associations. As gifts to others, the still-lifes functioned as eloquent silent testimony to the delights of the material world, intended to survive long beyond the artist himself. "The last flower paintings are all like bouquets," Gordon and Forge have written. "We can imagine each painting made as a response to a visit, perhaps started in company, the studio filled; or in silence. The bouquet is the trace of the departed visitor; the painting is like an answering visit—the flowers given in return now committed to another life, a picture" (*op. cit.*, 1986, p. 13).

Abby Aldrich Rockefeller acquired *Lilas et roses* in 1938. "I remember very well this small Manet flower picture hanging with a number of other flower paintings in Mother's sitting room at 740 Park Avenue," David Rockefeller recalled. "We now have it in the front hall in our house on 65th Street. It is certainly a painting that gives ongoing pleasure" (M. Potter et al., *op. cit.*, 1984, p. 122).

Vincent Van Gogh, *Nature morte, branche d'amandier*, 1888. Van Gogh Museum, Amsterdam.

Edouard Manet, *Portrait d'Eva Gonzalès*, 1870. National Gallery of Art, London.

Edouard Manet, *Roses mousseuses dans un vase*, 1882. Sterling and Francine Clark Art Institute, Williamstown, Massachusetts.

8

HENRI MATISSE (1869-1954)

Odalisque couchée aux magnolias

signed 'Henri - Matisse' (lower right)
oil on canvas
23¾ x 31⅞ in. (60.5 x 81.1 cm.)
Painted in Nice, 1923

Estimate on Request

Henri Matisse was the modernist heir *par excellence* to the Orientalist tradition in French art that Ingres and Delacroix established during the 19th century. Among the many lovely, sensual nudes that Matisse painted in Nice during the 1920s, *Odalisque couchée aux magnolias* may well mark the superlative classical moment in the artist's treatment of this theme. This painting stands out in its consummate synthesis of the essential pictorial qualities that Matisse was exploring at this time and sought to instill in his art. The variety of visual delights, deriving from the attractive model, her costume and ambient décor, the balance and poise of the composition, the subtlety and resonance of the color harmonies all have been most impressively conceived and integrated.

The artist's evocation of a languorous, dreamy mood is irresistibly absorbing, all the more effective for the manner in which he has imparted to the odalisque and her environment a solid, palpable, and vital presence. Matisse rarely cared to draw attention to the finesse of his brushwork, but he appears to have been especially pleased to showcase the skill of his painterly touch in *Odalisque couchée aux magnolias*—the effects he educed are a joy in themselves. His overall conception is symphonic, clearly and delectably orchestrated. All parts contribute seamlessly, effortlessly, to a concerted summation, suffused throughout with the wondrous aura of a glowing inner light.

There are other odalisques from this period whose partial or full nudity is more conspicuous and suggestive, but none in which the girl's pose is as alluring as seen here, yet in the delicate and tasteful manner of which Matisse had become a master. "What might have been explicit eroticism in the image," Alfred H. Barr, Jr. wrote of *Odalisque couchée aux magnolias*, "seems diffused into a luxurious, generalized sensuality, intimate yet objective" (*op. cit.*, 1951, p. 211). Even the model's expression has been carefully and individually characterized, as if also to appeal warmly and directly to the viewer. While indulging in feelings of self-contentment and engaged in reverie, the odalisque casts her gaze toward the artist, whose off-picture role as painter/observer is happily transferred to the viewer, allowing the latter, initially a fascinated voyeur, to enter this scene.

Matisse would have given much of the credit to the young woman who served as his model, his favorite during this period, whom he most often employed—Henriette Darricarrère. She worked with the artist from 1920 to 1927. "During her seven years of modeling, Henriette excelled at role-playing and had a theatrical presence that fueled the evolution of Matisse's art," Jack Cowart has written. "She adopted the subject roles easily and could express the moods and atmosphere of Matisse's settings without losing her own presence or her own strong appearance. Her distinctive physical features—a sculpturesque body and a finely detailed face with a beautiful profile—are evident in many of the artist's paintings, sculptures, and works on paper" (exh. cat., *op. cit.*, 1986, p. 27). Hilary Spurling called Henriette "a living sculpture. The finely modeled planes of her torso and limbs caught the light like [Matisse's] clay figures… Her body articulated itself like a cat's into compact rounded volumes—breast, belly, haunch, hip, calf, knee" (*Matisse the Master: A Life of Henri Matisse, Volume Two*, New York, 2005, p. 270).

Odalisque couchée aux magnolias was painted in Nice during 1923; Matisse sent it to the Salon d'Automne in November. The artist spent the first six months of the year in Nice, before returning to his family residence in Issy-les-Moulineaux, outside Paris, for the summer. The magnolia blossoms that lend their name to this painting were apparently pinned to the screen behind the odalisque, suggesting that Matisse painted the canvas during the late spring or early summer. His dealers Josse and Gaston Bernheim-Jeune purchased the painting on 17 December 1923, the day following the closing of the Salon, reserving it for their personal collection (Matisse's invoice is reproduced in *op. cit.*, 1995, p. 1164).

From 1917 onward, Matisse spent increasingly lengthy stays in Nice, first as a sojourner in small hotel rooms, then beginning in September 1921 as a resident of the city for most of the year, having rented an apartment on the third floor of 1, place Charles-Félix. His decision to come to Nice was a necessary step for his own peace of mind, and fortunately proved to be a boon to his career as well. "Yes, I had to catch my breath, to relax and forget my worries, far from Paris," Matisse recalled in a 1952 interview with André Verdet. "The *Odalisques* were the bounty of a happy nostalgia, a lovely vivid dream, and the almost ecstatic, enchanted days and nights of the Moroccan climate. I felt an irresistible need to express that ecstasy, that divine unconcern, in corresponding colored rhythms, rhythms of sunny and lavish figures and colors" (quoted in J. Flam, ed., *Matisse: A Retrospective*, New York, 1988, p. 230).

On the last day of 1917, a mutual friend arranged for Matisse to visit Pierre-Auguste Renoir at his home in Cagnes-sur-Mer.

Although Renoir had been suffering from crippling arthritis for many years, he still painted every day except Sunday. Matisse admired the old painter's fortitude and unshakable dedication to his art. Matisse brought some of his recent paintings for the master's critique on a second visit in January 1918. They became good friends; Matisse returned twice again later in the year, and called on Renoir frequently during early 1919 when the old painter lay ailing and near death. Matisse would never forget Renoir's words: "The pain passes, Matisse, but the beauty remains" (quoted in H. Spurling, *op. cit.*, 2005, p. 217).

Renoir's example as both man and artist inspired Matisse to move away from the somber austerity and the "radical invention" of his wartime Paris production. "Renoir gave him the impetus to make new contact with his own sensuality," Jack Flam wrote. "Matisse in his late forties seems to have wanted to learn how to be young again" (*Matisse: The Man and his Art 1869-1918*, Ithaca, New York, 1986, p. 473). Contact with Renoir's late work set the stage for the emergence of the Orientalist odalisque in Matisse's painting of the 1920s. Renoir's example also encouraged Matisse to think of color in terms of light, the all-pervasive, limpid luminosity that reflected off the Mediterranean. The late nudes of Renoir revealed to Matisse how it was possible to infuse volume with light, and to express this effect with warm color, without recourse to shadow and other conventional methods of modeling the figure. Matisse loosened up his brushwork to work in a breezier, more improvised manner.

Matisse, exh. cat., Arts Council of Great Britain, London, 1984, p. 35). The sculpture *Grand nu assis* (Duthuit, no. 64), the most challenging of his projects during the first decade in Nice, became the test-model for his research. Matisse applied himself to the clay model of this sculpture for a period of nearly seven years, from 1922 to 1929, slowly shaping it from one stage to the next. The initial inspiration for this sculpture stemmed from Matisse's interest, amounting to a virtual obsession, in Michelangelo's *Night*, an allegorical reclining figure in the Medici Chapel, Florence. Matisse assiduously studied a replica in the Musée des Arts Décoratifs in Nice. He was impressed with the fact that Michelangelo set his figure on a downward sloping base, which prevented it from appearing passive and lethargic.

Matisse applied this idea to *Grand nu assis*, in which the figure is ostensibly seated, but is actually reclining—her back unsupported—at an angle of approximately 45 degrees. The incline in the placement of the model in *Odalisque couchée aux magnolias*, and the low *chaise longue* on which she rests, is far less acute, but effectively tilts her ever so enticingly toward the viewer. The pose itself is the culminating variant of a reclining position which Matisse had employed in various paintings since 1921 (Bernheim-Jeune, nos. 485, 574-578 and 587). The odalisque raises her arms invitingly above her head, the classical "Ariadne" gesture turned from an inward expression of lamentation into an outward gesture of seduction. Her legs,

J.-A.-D. Ingres, *Odalisque à l'esclave*, 1839-1840. Fogg Art Museum, Harvard University Art Museums, Cambridge, Massachusetts.

Pablo Picasso, *Nude, Green Leaves and Bust*, 8 March 1932. Formerly in the Collection of Mrs. Sidney F. Brody; sold, Christie's New York, 4 May 2010, lot 6. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Henri Matisee, *Nu couché*, Nice, fall 1923-spring 1924. Barnes Foundation, Philadelphia. Photo: Bridgeman Images. Art: © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York.

"From 1904 to 1916 Matisse elaborated an architectonics of color, whereas from 1917 to 1930 he moves to an *architectonics of light*," Dominique Fourcade observed. "In the end, all of Matisse's research during these first years in Nice arrives at a new unity of the surface: human beings and objects are not treated differently than floors or walls on the painting's surface... He resolves the subject-background distinction in terms of space, and resolves the problem of space in terms of light. Each parcel of the painting's surface is a site of color...and each site of color becomes a source of light that, combined with all other sources of light, creates a wholeness of light and space" (exh. cat., *op. cit.*, 1986, pp. 52 and 55).

Complementing his evolving conception of light and space, Matisse began to actively pursue in *Odalisque couchée aux magnolias* a more sculptural approach in his painting, to meet "a new need for concentration and construction," as Isabelle Monod-Fontaine described his effort (*The Sculpture of Henri*

draped in a billowing, harem-style *sarouel*, are drawn up—one knee raised, the other folded beneath—echoing the arch of her arms.

In his deliberate push toward "concentration and construction," Matisse strove to create in *Odalisque couchée aux magnolias* a figure that projects a more substantial physical presence than in any other picture he had done in Nice prior to this time. The contours are firmer; there is, moreover, the sense of greater depth and architectural solidity within the entirety of the composition. Matisse has here dispensed with the translucent paint film and airy facture that had been typical of his early Renoir-inspired Nice figure paintings, even those done earlier in 1923. Here he applied his paint more thickly, unstinting on finish, lending greater weight to the elements in his composition.

The example Matisse had taken from Renoir was at this stage working in conjunction with further consideration of Cézanne.

As John Elderfield has stated, "It was only to be expected, perhaps, that he should turn to Cézanne as he returned to sculptural form" (exh. cat., *op. cit.*, 1984, p. 86). Matisse had always fallen back on Cézanne for insight and instruction. "If you only knew the moral strength, the encouragement that his remarkable example gave me all my life!" Matisse declared. "In moments of doubt, when I was still searching for myself, frightened sometimes by my discoveries, I thought: 'If Cézanne is right, I am right.' Because I knew that Cézanne made no mistakes. There are, you see, constructional laws in the work of Cézanne which are useful to a painter. He had, among his greatest virtues, the merit of wanting the tones to be forces" (quoted in, *ibid.*, p. 87).

Indeed, the Cézannian stimulus may be observed in *Odalisque couchée aux magnolias* most outwardly in the cool, deep blue and green tonality of the interior setting, which perfectly sets off the warm flesh tones of the model and the still-life of fruit in the foreground corner. Renoir's light had been soft, golden, as if appearing to emanate from within, possessing the ability to open up form. Cézanne's light, on the other hand, was hard, crystalline and external, essential properties for the purpose of defining form. Matisse was in effect mingling the benefits of both approaches when he painted *Odalisque couchée aux magnolias*, forging his own treatment of the figure in space, evoking the softness of flesh and fabric within a convincingly solid and supportive spatial environment.

Odalisque aux magnolias stands at an important juncture in the route toward the synthesis of architecture, color and light that Matisse had been seeking. "Although the solution was new—organization with light—the problem was not," John Elderfield has written. "And while light turned out to be the solution, that soft Nice light needed a location, which returned Matisse to an older solution: abstract compositional construction. And this was drawn into the new synthesis he was creating" (*ibid.*, p. 86). Working from the lessons he gained from his sculpture *Grand nu assis*, with his eye on Michelangelo, Renoir, and Cézanne, Matisse achieved in *Odalisque aux magnolias* the degree of pictorial integration and probity that he had been seeking since 1917.

"Look at these odalisques carefully," Matisse explained to Verdet. "Now, the Oriental decors of the interiors, all the rugs and hangings, the lavish costumes, the sensuality of heavy, slumbering flesh, the blissful torpor of faces awaiting pleasure, the whole ceremony of siesta brought to maximum intensity in the arabesque and the color must not deceive us…In this ambience of languid relaxation…a great tension smolders, a specifically pictorial tension that arises from the interplay and mutual relations of the various elements" (quoted in J. Flam, ed., *op. cit.*, 1988, pp. 239-240).

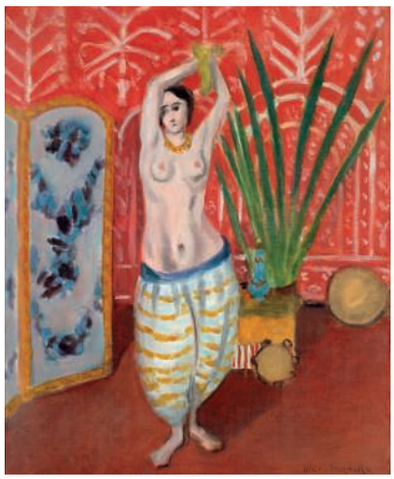
Matisse's 1931 retrospective exhibition at the Galeries Georges Petit in Paris concentrated heavily on his production in Nice during the previous decade. *Odalisque couchée aux magnolias* featured in this exhibition, and likely caught the attention of Picasso, who, as John Richardson has noted, "returned more than once to study his rival's work" (*A Life of Picasso: The Triumphant Years*, New York, 2007, p. 441). Picasso was preparing for his own retrospective in the same rooms the following year, for which he wanted to produce a crowning group of paintings that would rival or even surpass what people had seen in the Matisse show. Picasso went on to paint during the spring of 1932 a dazzling sequence of erotically charged masterpieces, each showing his young mistress, Marie-Thérèse Walter.

"So strong are the Matissian elements in these paintings by Picasso," Jack Flam has written, "at times he almost seems to be trying to steal Matisse's artistic identity" (*Matisse and Picasso*, Cambridge, Massachusetts, 2003, p. 155). Perhaps the image of *Odalisque couchée aux magnolias* flashed through Picasso's mind as he painted Marie-Thérèse as a reclining odalisque in the now famous *Nude, Green Leaves and Bust*, 1932, also in blue and lavender tones, in front of a curtain, with a bowl of fruit in the lower left corner, the dreamy girl's arms raised above her head, a plant appearing to sprout from her side.

Picasso could have afforded Matisse in 1932 no more telling tribute, even if veiled and couched in a competitive spirit, at a time when the two painters were more arch-rivals than friends. Matisse's odalisques again became an inspiration for Picasso in his *Femmes d'Alger* series of 1954-1955, which constitutes a dual homage to both Delacroix and Matisse, the latter more lately having become Picasso's good friend and sole acknowledged peer, who passed away in November 1954. When Roland Penrose examined these paintings in February 1955, he mentioned to Picasso how their subject brought to mind Matisse. "You are right," [Picasso] said with a laugh, "when Matisse died he left me his odalisques as his legacy" (quoted in R. Penrose, *Picasso: His Life and Work*, Berkeley, 1981, p. 396).

Henri Matisse, *Odalisque au paravent*, Nice, 1923. Statens Museum for Kunst, Copenhagen. Photo: Scala / Art Resource, NY. Art: © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York.

opposite:
Detail of the present lot.



"…The Odalisques were the bounty of a happy nostalgia, a lovely vivid dream, and the almost ecstatic, enchanted days and nights of the Moroccan climate. I felt an irresistible need to express that ecstasy, that divine unconcern, in corresponding colored rhythms, rhythms of sunny and lavish figures and colors."

—HENRI MATISSE

9

EDOUARD MANET (1832-1883)

La plage à marée basse

signed 'Manet' (lower right)
oil on canvas
14¼ x 20¼ in. (36.3 x 51.4 cm.)
Painted in Arcachon, March 1871

$2,500,000-3,500,000

Manet painted this delicate, ethereal view of boats on a fog-shrouded beach in March 1871, as he began to recover from the desperate privations of the Prussian siege of Paris. Unlike Monet and Pissarro, who had taken refuge in London when war broke out the previous year, Manet sent his family to safety in southwestern France and joined the National Guard to defend the capital as Prussian troops closed in. His numerous letters, dispatched by balloon across enemy lines, chronicle the increasingly dire shortages. In September, as the siege got underway, his biggest complaint was a lack of *café au lait.* Two months later, he wrote to Eva Gonzalès, "Horse meat is regarded as a delicacy, donkey is wildly expensive, there are dog, cat, and rat butcher shops" (quoted in *Manet,* exh. cat., The Metropolitan Museum of Art, New York, 1983, p. 322). By the end of 1870, there was nothing to eat but brown bread. Faced with the prospect of rampant starvation, the French government capitulated in late January, signing a humiliating treaty that unified the German states under King Wilhelm I of Prussia and gave the coveted territory of Alsace-Lorraine to the victors.

On 12 February, Manet left Paris to join his mother Eugénie, his wife Suzanne, and his stepson Léon at Oloron-Sainte-Marie in the Pyrenees, some five hundred miles from Paris, where they had weathered the war. Together, the family journeyed back to the capital in stages, tending to Manet along the way. They spent a month at Arcachon, two weeks at Bordeaux, a month at Le Pouliguen, and finally a week at Tours. They arrived back in the capital in early June, immediately after the so-called *semaine sanglante*—an unimaginably violent week of fratricide and destruction during which the French army suppressed the Commune, a revolutionary government that had seized power in the wake of the Armistice.

In a letter to Gonzalès from late February, Suzanne reported that Manet was much changed after the suffering of the siege, but that he had begun to paint again, much to his delight. During his restorative month at Arcachon, a fishing village and modest resort about thirty miles southwest of Bordeaux, he completed no fewer than six oils—five spare and subtly luminous views of the beach and harbor, including *La plage à marée basse,* and an intimate interior depicting Suzanne and Léon seated before an open window with a view onto the water (Rouart and Wildenstein, nos. 165-170). Although the latter was worked up from an elaborate preparatory drawing, the seascapes are true *plein air* paintings, among Manet's first, reflecting his immediate response to particular visual stimuli. The present canvas may have been painted from the terrace of the small chalet that Manet and his family rented for the month of March at the western end of town, or it may depict the fisherman's district on the more sheltered, eastern edge of Arcachon, a short walk from the artist's lodging.

"I learned a lot on my voyage to Brazil. I spent countless nights watching the play of light and shadow in the ship's wake. During the day, I stood on the upper deck gazing at the horizon. That's how I learned to construct a sky."

—EDOUARD MANET

Although Manet's letters from Arcachon indicate that the anxious political situation in Paris was never far from his mind, the paintings that he made on the beach there are exquisitely

hushed and tranquil—a respite from the ordeals of the *année terrible*, as Victor Hugo memorably called it. In the foreground of the present view are three *pinasses*, a distinctive local flat-bottomed vessel; two are at rest and vacant, while a pair of fishermen is still busy with the third at the water's edge. Beyond the *pinasses* are several sailboats, some of which seem to be afloat and others beached at low tide, tilting at steep angles on the sand. The waters of the bay are calm, sheltered from Atlantic storms by Cap Ferret, here obscured by the ghostly fog. The keenly observed boats, rapidly rendered in shades of gray and black, stand out against the pale, silvery ground, which encompasses both sea and sky.

"Manet has captured the essence of the scene with an astonishing directness and economy of means," Juliet Wilson-Bareau has written. "Sand, sea, and sky merge in the hazy light of this shallow, almost inland sea. The picture is structured only by the rhythms of hulls, masts, and rigging in a subtle patterning of reflected light and misty distance" (exh. cat., *op. cit.*, 2003, pp. 78 and 80).

This quiet tableau of mariners at work may have evoked for Manet memories of the three months that he spent at age sixteen aboard a merchant marine vessel bound for Brazil, preparing for the entrance exam to the French naval officers' school. He seems to have passed much of his time during the crossing making caricatures of the ship's instructors, and he failed the exam upon his return home, forcing him to re-think his career plans. The store of visual impressions that he amassed at sea, however, never left him. "I learned a lot on my voyage to Brazil," he recalled in 1874. "I spent countless nights watching the play of light and shadow in the ship's wake. During the day, I stood on the upper deck gazing at the horizon. That's how I learned to construct a sky" (quoted in *ibid.*, p. 56).

The first owner of the present canvas was Dr. Thomas Wiltberger Evans of Philadelphia, who had settled in Paris in 1847 and built up a successful practice as a dentist to Napoleon III and other members of the royal family. Evans was best known to Manet as his friend Méry Laurent's longtime provider. A legendarily charming companion, Méry first met Manet in 1876 and became the closest and most faithful of his female friends late in his life. She was the model for Manet's *L'Automne* of 1881 (Rouart and Wildenstein, no. 393) and posed for no fewer than seven pastel portraits the following year. It was probably through Méry that Evans acquired the present painting, which is recorded in inventories of his estate as having hung in his operating chamber. Peggy and David Rockefeller purchased the canvas from Paul Rosenberg in 1956 and hung it in their dining room at Hudson Pines.

Edouard Manet, *Intérieur à Arcachon*, 1871. Sterling and Francine Clark Art Institute, Williamstown, Massachusetts.

Claude Monet, *Bateaux de pêche en mer*, 1868. Hill-Stead Museum, Farmington, Connecticut.

James McNeill Whistler, *Harmony in Blue and Silver: Trouville*, 1865. Isabella Stewart Gardner Museum, Boston.

10

CLAUDE MONET (1840-1926)

Nymphéas en fleur

stamped with signature 'Claude Monet' (Lugt 1819b; on the reverse)
oil on canvas
63 x 70⅞ in. (160.3 x 180 cm.)
Painted *circa* 1914-1917

Estimate on Request

During the last two decades of his career, Monet devoted himself single-mindedly to painting the celebrated water-lily pond that he had designed and cultivated at his home in rural Giverny. In one extraordinary canvas after another, he captured the constantly shifting relationships among water, reflections, atmosphere, and light that transformed the pond's surface with each passing moment. While these now-iconic paintings affirmed Monet's long-held belief in the primacy of vision and experience, they did so in a pictorial language that was utterly novel and transformative even by the standards of the new century. The earlier paintings in the series—more delicate, ethereal, and restrained—met with immediate acclaim when Monet exhibited them in 1909. The *Nymphéas* canvases from 1914 onward, in contrast, were bigger, bolder, and much more personal—the very antithesis of the "call to order" that gripped the avant-garde during and after the First World War. They emerged as authoritative and visionary only two decades after Monet's death, as American Abstract Expressionism triumphed on the international art scene.

The culmination of the water-lily series and the most ambitious undertaking of Monet's career was the *Grandes décorations*, an ensemble of 22 mural-sized canvases that the artist completed just months before his death and donated to the French state. Although he had considered a decorative program of this sort as early as 1897, he did not actually embark on it until 1914, long after the lily pond at Giverny had become almost the exclusive subject of his art. The present *Nymphéas*—measuring more than five feet on a side—dates to his inaugural phase of work on this project, in which he tested out new pictorial ideas and visual effects for the *Grandes décorations* on a scale that he had never before attempted. At once exploratory and definitive, this brilliantly colored and vigorously brushed painting is one of some sixty magnificently varied canvases that Monet painted in a burst of untrammeled creativity between 1914 and 1917, as Europe plunged ever more deeply into the chaos of war.

The story of Monet's water garden begins in 1883, when the artist and his family settled at Giverny, a tiny rural hamlet some forty miles northwest of Paris at the confluence of the Seine and the Epte. Monet found a large house to rent there on two acres of land; when the property came up for sale in 1890, he bought it at the asking price, "certain of never finding a better situation or more beautiful countryside," as he wrote to Durand-Ruel (quoted in P. Tucker, *Monet: Life and Art*, New Haven, 1995, p. 175). A dedicated gardener all his life, Monet's first priority upon purchasing the estate was to replace the vegetable plots in front of the house with flower beds. Three years later, he acquired an adjacent piece of land beside the river Ru and successfully applied to the local government for permission divert the tributary and dig a pond.

Although Monet created the water garden in part to fulfill his passion for horticulture, he also intended it as a source of artistic inspiration. In his petition to the authorities, Monet specified that the pond would serve "for the pleasure of the eyes and also for the purpose of having subjects to paint" (quoted in *Claude Monet: Late Work*, exh. cat., Gagosian Gallery, New York, 2010, p. 23). The artist did not begin work on his *Nymphéas* series immediately, however. "It took me some time to understand my water lilies," he recalled. "A landscape takes more than a day to get under your skin. And then all at once, I had the revelation—how wonderful my pond was—and reached for my palette. I've hardly had any other subject since that moment" (quoted in *Claude Monet*, exh. cat., Österreichische Galerie, Vienna, 1996, p. 146).

Between 1904 and 1909, the artist worked with almost unbroken intensity, producing more than sixty paintings of the water garden. Eschewing traditional perspective, he lowered

"Only with Monet does painting take a turn. He dispels the very notion of form that has dominated us for millennia. He bestows absolute poetry on color."

—ANDRÉ MASSON

his gaze to the surface of the pond, yielding a dazzling and radically destabilized vision of shifting, disintegrating forms; the world beyond the plane of the water exists only as the most ephemeral reflections. "The water-flowers themselves are far from being the whole scene," Monet explained. "Really, they are just the accompaniment. The essence of the motif is the mirror of water, whose appearance alters at every moment. So many factors, undetectable to the uninitiated eye, transform the coloring and distort the planes" (quoted in *Monet in the Twentieth Century*, exh. cat., Museum of Fine Arts, Boston, 1998, p. 11).

When these pictures were exhibited in May 1909, critics marveled at how novel and nearly abstract they appeared, even by comparison with Picasso and Braque's latest Cubist experiments. "His vision increasingly is simplifying itself, limiting itself to the minimum of tangible realities in order to amplify, to magnify the impression of the imponderable," the critic Jean Morgan exulted (quoted in exh. cat., *op. cit.*, 2010, p. 29).

Monet could not have hoped for a better response. Yet following the close of the exhibition, there followed a period of nearly five years in which the artist—exhausted from the intense work leading up to the show, and then suffering from a sequence of personal tragedies—barely picked up his brushes. His wife Alice and his elder son Jean both took ill and died during this time, and Monet learned that he had a cataract in one eye that threatened his vision. Less grave but still distressing, flooding of the Seine and Epte caused substantial damage to his cherished gardens. "I am going to pack up my colors for good," he lamented to his stepdaughter Blanche in 1911 (quoted in D. Wildenstein, *op. cit.*, 1996, vol. I, p. 396).

It was not until spring 1914 that Monet finally emerged from his despair. "I have thrown myself back into work," he wrote to Durand-Ruel in June, "and when I do that, I do it seriously, so much so that I am getting up at four a.m. and am grinding away all day long." When he began work anew, a very specific goal already fired his prodigious creativity. Seventeen years earlier, he had described to a journalist his vision of an enclosed space lined with mural-sized paintings of the lily pond that would transport the viewer into realms of aesthetic reverie. Now, at long last, he set out to make this encompassing ensemble—the *Grandes décorations*—a reality. In early July, as Europe teetered on the brink of the First World War, he invited Gustave Geffroy to come to Giverny to see the results of his recent labors, which he described as "the beginnings of a great work" (quoted in P. Tucker, *op. cit.*, 1995, pp. 204-205).

Monet was 73 years old by this time, well beyond the life expectancy for men of his generation. The mere fact that he resumed work on the *Nymphéas* series with such vigor is extraordinary. Rather than simply retreading his previous success, moreover, he set himself a wholly new challenge. "It was not just his personal travails that drove him back to the studio, but a burning desire to do something that would move beyond his early *Nymphéas*," Paul Tucker has proposed. "In the first decade of the century, their beauty and inventiveness might have been an apt summation of his life's efforts and an appropriate affirmation of Impressionism's relevance in the face of serious challenges from Fauvism and Cubism. But the second decade called for something more formidable, because everyone knew that a cataclysmic conflict was imminent in Europe" (*op. cit.*, 2010, p. 30).

Indeed, it is no coincidence that Monet's desire to resume work was ignited at exactly the same moment that France was steeling itself for combat. The assassination of Archduke Ferdinand occurred on 28 June 1914; Austria declared war on Serbia a month later. German troops began their march into Luxembourg and Brussels on 2 August, and Monet's stepson Jean-Pierre was mobilized to the front the next week. Monet felt the weight of the moment and responded in the way he could best—by painting. As German forces swept across the French border in early September and residents of Giverny began to flee, Monet refused to join them. "As for me, I shall stay here regardless, and if those barbarians wish to kill me, I shall die in front of my canvases, in front of my life's work" (quoted in R. King, *Mad Enchantment: Claude Monet and the Painting of the Water Lilies*, New York, 2016, p. 69).

The sixty-some *Nymphéas* that Monet created over the next three years, between 1914 and 1917, look vastly different from his earlier paintings of the lily-pond. First and foremost is the sheer size of the new compositions—two to four times larger than the ones that he had exhibited at Durand-Ruel in 1909.

Claude Monet, *Nymphéas*, 1914-1917. National Museum of Western Art, Tokyo.

Claude Monet, *Le pont japonais*, 1899. Princeton University Art Museum.

Claude Monet, *Nymphéas*, 1916-1919. Musée Marmottan, Paris.

"One, which was almost certainly painted in the late afternoon and in which the water is a dark purple and the lilies stand out a glowing white, we bought immediately… All three hang in the stairwell at Hudson Pines, where we enjoy them every time we go up or down the stairs."

—DAVID ROCKEFELLER

These were the largest paintings that Monet had produced in nearly forty years, since the cycle of four decorative murals that he painted for the Hoschedé country estate at Montgeron in 1876. Photographs indicate that the artist had these great canvases carted to the edge of the lily pond, where he would paint on them in the shade of his white garden umbrella, using new brushes and an oversized palette that he had procured specifically for this project.

A radical change in handling accompanied this shift in scale. In contrast to the relatively restrained brushwork of the earlier *Nymphéas*, Monet painted the new canvases with loose, expressive strokes of pigment, intentionally sacrificing conventional finish to create an impression of unrestrained vigor and urgency. In the present painting, aggressive vertical striations represent the reflection of a weeping willow on the opposite bank of the pond, providing a bold counterpoint to the horizontal drift of the lily pads. The lily pads that cluster at the upper right seem to reach out in vain for their scattered mates along the left edge of the canvas, the dense skeins of reflected foliage effectively blocking the way. The diminishing scale of the lilies suggests recession into depth, while the cascading eddies of foliage insistently assert the flatness of the canvas.

The wartime compositions also tend to be much more daring in their color schemes and compositions. Here, the lily pads are rendered in brilliant shades of blue and violet, suggestive of a twilit sky, which contrast with the shadowy green depths of the reflected willows. At the bottom right, the willow fronds give way and the pond seems to breathe free, mirroring the deep blue tones of the sky above. The lily pads take flight above this reflection of the open air, lifting toward the top edge of the canvas, the blossoms themselves like bursts of white light. "Monet often made these paintings sites of contention, pitting order against balance, and forcing forms and reflections into spaces that might otherwise be lulling and seductive," Tucker has written. "That those tensions inform many of these pictures makes perfect sense, as Monet was painfully aware that his new language was the urgent product of a new historical moment, one fraught with unprecedented anxiety" (*op. cit.*, 2010, p. 33).

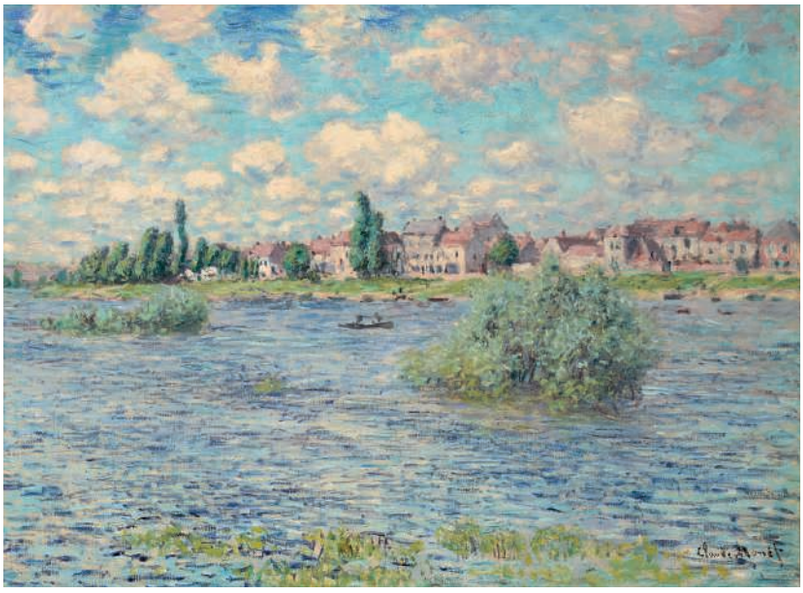
The sheer beauty of Monet's aquatic paradise also served the artist as a balm during traumatic times. "I mix and use a great deal of color," he told one of the Bernheim-Jeune brothers. "It occupies me enough so that I don't have to think too much about this terrible, hideous war" (quoted in P. Tucker, *op. cit.*, 1995, p. 205). By January 1915, he was feeling confident enough in his new *Nymphéas* to invite Raymond Koechlin, the former head of the Société des Amis du Louvre and a formidable figure in Parisian art circles, to see them at Giverny. That summer, he began construction on a huge studio specifically designed to accommodate the *Grandes décorations*. He occupied the building in late October and began work on the actual murals at that time. By November 1917, he considered the panels sufficiently advanced that he permitted Durand-Ruel to come to Giverny and photograph them in progress.

The present canvas and the other large *Nymphéas* from 1914-1917, with their range of brilliantly executed, experimental effects, provided Monet with ongoing inspiration throughout the process of painting the 22 murals. He did not exhibit any of these compositions during his lifetime and he sold only one, preferring instead to keep them close at hand in his studio as he worked; they remained with Monet's family, largely unknown, for roughly than a quarter-century after his death in December 1926 and the installation of the *Grandes décorations* at the Orangerie the next year. It was only after the Second World War that contemporary audiences, schooled in Abstract Expressionism, came to recognize the greatly daring poetry of these huge, valedictory paintings.

"Monet taught me to understand what a revolution in painting can be," proclaimed the surrealist painter André Masson, who spent the years of the Second World War in New York and was instrumental in championing Monet's late achievement. "Only with Monet does painting take a turn. He dispels the very notion of form that has dominated us for millennia. He bestows absolute poetry on color" (quoted in *Monet and Modernism*, exh. cat., Kunsthalle der Hypo-Kulturstiftung, Munich, 2001, p. 242).

The most influential, highly publicized purchase of a late *Nymphéas* came in 1955, when Alfred H. Barr, Jr. acquired one directly from Michel Monet for The Museum of Modern Art in New York (Wildenstein, no. 1982). A few months later, the Parisian dealer Katia Granoff selected a cache of late works from Monet's studio at Giverny, some thirty of which she exhibited at her gallery in 1956. On Barr's recommendation, Peggy and David Rockefeller visited Granoff and purchased the present painting. "One, which was almost certainly painted in the late afternoon and in which the water is a dark purple and the lilies stand out a glowing white, we bought immediately," David Rockefeller recalled. They added a second *Nymphéas* to their collection a few weeks later and a third in 1961 (Wildenstein, nos. 1806 and 1817). "All three hang in the stairwell at Hudson Pines, where we enjoy them every time we go up or down the stairs" (M. Potter et al., *op. cit.*, 1984, p. 46).

Detail of the present lot.



11

CLAUDE MONET (1840-1926)

La Seine à Lavacourt

signed 'Claude Monet' (lower right)
oil on canvas
23⅝ x 32⅛ in. (60.2 x 81.5 cm.)
Painted in 1879

$8,000,000-12,000,000

It was high summer in 1879 when Monet painted this seductive panorama of the Seine near his home at Vétheuil, the bright sky filled with cottony banks of cumulus, the tranquil landscape gently stirred by a passing breeze. To find this alluring motif, Monet had only to walk out the front door of his house and cross the road to his garden, which extended down to the river's edge several hundred yards away; he set up his easel at the garden gate, close to the spot where he moored his studio boat. From there, he looked west across the Seine—nearly three hundred meters wide at this point and studded with tree-covered islets—to the village of Lavacourt on the opposite bank. "The view was an appealing one," Richard Thomson has written, "with the foreground plane of water allowing a play of reflections and the low horizon an amplitude of sky, while along the horizon clustered the more solid forms of Lavacourt" (*Monet: The Seine and the Sea, 1878-1883*, exh. cat., National Galleries of Scotland, Edinburgh, 2003, p. 87).

The artist had moved to Vétheuil, a rural enclave about sixty kilometers northwest of Paris, in August of the previous year, at the age of 37. He had several good reasons for re-locating from bustling suburban Argenteuil, where he had lived and worked since the Franco-Prussian War. Cost of living was paramount. His income in 1879 was just half of what it had been earlier in the decade, yet his commitments were far greater—his wife Camille and two sons of his own to support, plus Alice Hoschedé and her six children, who moved in with them at Vétheuil while her husband, an erstwhile Impressionist collector, tended to his bankrupt textile business in Paris. Monet was also seeking a more peaceful environment for Camille, who had fallen seriously ill after the birth of Michel in March 1878. Finally, the appeal of Argenteuil had begun to wither for the artist, as the encroachments of modernity—new factories, increased rail service, a burgeoning tourist industry—disrupted its country calm.

Compared to Argenteuil, Vétheuil was a sleepy agrarian hamlet, far from the Parisian sprawl— "a ravishing spot from which I should be able to extract some things that aren't bad," Monet wrote shortly after his arrival. The population numbered only six hundred inhabitants, less than one-tenth that of Argenteuil; there was minimal industry and neither a train station nor a bridge across the Seine. The village was even shielded from the commercial barge traffic that plied the river, which stayed to the Lavacourt side of the narrow islands that here divide the waterway in two. "If Argenteuil represented suburban colonization," Michael Clarke has written, "then Vétheuil indisputably offered an older, more timeless view of the French countryside" (*ibid.*, pp. 17 and 37).

"The ease and delight of these views, no less than their sheer number, suggest that Monet had finally found true contentment, at least when he was engaged with what he knew best—painting out of doors."

—PAUL HAYES TUCKER

The three years that Monet spent in these idyllic environs would prove to be a decisive moment of artistic reassessment for him. At Vétheuil, he entirely abandoned the scenes of modern life and leisure that had dominated his work at Argenteuil and began to focus instead on capturing fugitive aspects of nature, employing a nascent serial technique that laid the groundwork for his most important later production. "The acknowledged painter of contemporary life who settled in Vétheuil in 1878 departed from that town in 1881, as from a chrysalis, renewed and redirected," Carole McNamara has written (*Monet at Vétheuil: The Turning Point*, exh. cat., University of Michigan Museum of Art, Ann Arbor, 1998, p. 86).

The view across the Seine toward Lavacourt, as seen in the present painting, was one of the first landscape subjects to capture Monet's attention upon his arrival at Vétheuil in August

1878. He painted this splendid vista twice during the late summer or early fall of that year, before the trees began to turn (Wildenstein, nos. 475-476). He returned to the same spot—reassuringly close to home and hence to Camille, whose condition had turned increasingly dire—repeatedly the next summer, completing five variations on the same motif (nos. 538-541, including 538a). "The ease and delight of these views, no less than their sheer number, suggest that Monet had finally found true contentment," Tucker has written, "at least when he was engaged with what he knew best—painting out of doors" (*Claude Monet: Life and Art*, New Haven, 1995, p. 102).

In each of these canvases, Monet varied his position slightly and tackled different effects of light and weather. The present painting shows the widest view of Lavacourt in the group, with jostling, red-roofed houses extending almost the entire length of the horizon. In the remaining compositions, Monet shifted his angle of vision slightly to the south, looking upstream. The Seine now bends into depth beyond a stand of poplar trees near the center of the scene, and the gently sloping ridge of Saint-Martin-la-Garenne is visible at the left. Monet explored this vista in dense fog (Wildenstein, no. 476), under overcast skies (no. 538), and in the rosy glow of sunset (no. 540). In the present painting, morning light streams into the scene from behind the artist, dancing across the gently rippling river and illuminating the façades of the houses; the brilliant blue of the sky and the slight rustle of the breeze promise a perfect summer day. The waters of the river fill the entire foreground of the canvas, with only few patches of reeds to suggest the marshy spot on the bank where Monet stood.

The natural beauties of this scene must have been a balm for the artist during an exceptionally painful period in his life. By the time he painted the present canvas, he was barely one step ahead of his many creditors; in a desperate letter to Georges de Bellio in August 1879, he pleaded with the collector to select some paintings from his studio in Paris (on which Caillebotte paid the rent). Camille, meanwhile, suffered terribly throughout the summer and died on 5 September at the age of 32. Monet's grief was intense, and made more complicated by the presence of Alice Hoschedé, who would become his second wife. Landscape painting provided him with his principal solace. "Monet portrayed Vétheuil and Lavacourt as agrarian hamlets removed from the *force majeure* of modern life," McNamara has written. "The views, although so precisely observed as to time of day and weather, take on a timeless, elegiac aspect" (exh. cat., *op. cit.*, 1998, p. 76).

The views of Lavacourt from the garden gate also proved readily salable, much to Monet's profound relief. In October 1879, he sold one painting from the group to the Parisian banker Ernest May for 100 francs (Wildenstein, no. 539) and another—the present canvas—to a collector named Lefèvre for three times that amount. A third *Seine à Lavacourt* had been acquired the previous year by Charles Deudon, heir to a mining fortune and a friend of Renoir (no. 475).

These sales staved off eviction for the time being, but Monet was still living hand-to-mouth. A thorough-going re-evaluation of his professional tactics was needed, he decided in early 1880. Although he remained fully committed to Impressionist methods and aims, he opted out of the Fifth Impressionist Exhibition, frustrated with group politics, sparse sales, and hostile press at past shows. Instead, he braved the contempt of his avant-garde colleagues and made his first attempt in a decade to enter the annual state-sponsored Salon. He submitted two large canvases: a more experimental scene of ice-floes on the Seine and a carefully finished view of Lavacourt from the garden gate, worked up in his studio at Vétheuil—really a corner of the attic—on the basis of the earlier, *plein air* versions (Wildenstein, nos. 568 and 578; Shelburne Museum and Dallas Museum of Art). The jury rejected the former and accepted the latter.

Despite poor placement in the gallery, *La Seine à Lavacourt* was a critical success at the Salon. Emile Zola, writing for *Le Voltaire*, praised Monet as "an incomparable landscapist," while the conservative Marquis de Chennevières, formerly the Minister of Fine Arts, wrote in the *Gazette des Beaux-Arts* that the "luminous and clear atmosphere makes all the nearby landscapes in the same gallery seem black" (quoted in, *ibid.*, p. 97). Although the painting did not find a buyer at the Salon, Durand-Ruel hastened to purchase it when he resumed business with Monet in February 1881 after a hiatus of more than seven years.

The present canvas was the first work by Monet that the Rockefellers purchased. "I think we were very fortunate to get it when we did," David Rockefeller wrote, "since we later learned that Perry Rathbone, then at the Boston Museum of Fine Arts, had been anxious to acquire it for the museum" (M. Potter et al., *op. cit.*, 1984, p. 141).

Claude Monet, *Le bateau lavoir*, 1875-1876. Barnes Foundation, Philadelphia.

Claude Monet, *Lavacourt*, 1880. Dallas Museum of Art.

Claude Monet, *Vue de Vétheuil*, 1880. Nationalgalerie, Staatliche Museen zu Berlin.

12

CLAUDE MONET (1840-1926)

Bord de mer à Sainte-Adresse

signed 'Claude Monet' (lower right)
oil on canvas
17⅛ x 25¾ in. (43.5 x 65.4 cm.)
Painted in 1868

$2,000,000-3,000,000

Painted in 1868, just three years after Monet made his official debut at the Salon, this freely and forcefully brushed view of the Cap de la Hève near Sainte-Adresse reveals just how radically modern the young painter could be, even as he continued to strive for recognition through conventional channels. Rather than a distant, panoramic view toward the rocky promontory, of the sort favored by Jongkind and recommended to tourists, Monet has here drawn so close to the Cap that only its seaward tip and a narrow sliver of beach are visible. Nearly the whole of the canvas is given over to the roiling ocean and gusty, cloud-filled sky, suggesting a squall rapidly blowing in from sea. Monet has laid down pigment in broad, exposed strokes, an early instance of the gestural liberty that would become one of the central tenets of Impressionism. This physicality of touch inscribes the artist's own presence in the scene, capturing a new spontaneity of vision in front of nature that represents a revolutionary departure from Salon norms.

The Normandy coast near his native Le Havre offered Monet his most profound and enduring source of inspiration during these early years of his career, which were fraught with personal and professional struggles. The artist's father, furious over his son's choice of painting as a career, had largely withdrawn his financial support, leaving Monet heavily dependent on his friend Bazille. Monet's mistress Camille Doncieux gave birth to their son Jean in August 1867 while the artist was staying with his wealthy aunt Marie-Jeanne Lecadre at Sainte-Adresse, attempting to assuage his family by keeping up bourgeois appearances.

For the next year, he shuttled back and forth between his aunt's coastal villa at Sainte-Adresse, three miles from Le Havre, and Camille's tiny apartment in Paris, begging Bazille in his absence to aid the penniless mother.

Monet's principal solace during this trying period was work, which garnered him some measure of success. The jury for the 1868 Salon refused one of his submissions but accepted the other, a now-lost canvas depicting ships leaving the port of Le Havre; two leading satirical journals deemed the painting worthy of ridicule, a sign of the artist's growing stature (Wildenstein, no. 89). The canvas that the jury had rejected earned a silver medal when Monet exhibited it in July at a local exhibition in Le Havre (no. 109), and shortly thereafter the artist sold a Salon-sized portrait of Camille to the critic Arsène Houssaye for 800 francs (no. 65). This hard-won fortune enabled him to bring Camille and Jean for the first time to Normandy, where they set up house at Fécamp. "I am very happy, very enchanted," Monet wrote to Bazille. "I pass the time in the open air and then, in the evening, I find in my little house a good fire and a good little family" (quoted in P. Tucker, *Claude Monet: Life and Art*, New Haven, 1995, p. 37).

To paint the present scene, Monet had only to walk a kilometer or so north from his aunt's house at Sainte-Adresse toward the Cap de la Hève, a motif that by then he knew well. In 1865, when he first tried his luck at the Salon, one of the two paintings that he chose to submit—both of which were accepted—was

Gustave Courbet, *La mer orageuse (La vague)*, 1870. Musée d'Orsay, Paris.

Claude Monet, *La mer à Sainte-Adresse*, 1868. Carnegie Museum of Art, Pittsburgh.

a panoramic view of the coastline at Sainte-Adresse, with a carriage and two horses traversing the beach at low tide and the cape in the middle distance (Wildenstein, no. 52). Based on smaller studies painted *sur le motif*, this enormous canvas was a studio production, restrained in palette and touch—exactly the thing to please the jury and the Salon-going public. The painting earned Monet important notices in the press and fellow artists wrote him congratulatory letters, a most auspicious beginning for the 24-year-old artist. Encouraged by this reception, Monet painted the Cap de la Hève again in 1867, this time including a cluster of fisherfolk and beached boats on the sand (no. 93).

Both of these earlier paintings are decidedly social scenes, capturing the time-honored seafaring culture of the Norman coast. In *Bord de mer à Sainte-Adresse*, by contrast, the only evidence of human presence is the lighthouse atop the promontory. Artist and viewer are alone before nature, with only a narrow strip of dry land on which to stand as the waves crash onto the shingle—an effect that Courbet, whose reverence for the sea rivaled Monet's own, also explored during the 1860s. The agitated surf functions as a vehicle for Monet's intense emotions, as he sought to navigate the stormy seas of work and family. In its fierce, gestural technique and expressive charge, the present painting also seems to stake out opposing visual territory to the spare, elegant seascapes of Manet, a life-long Parisian rather than a coastal native. "The power of the sea, whose white, foaming surf seems to flood toward the edge of the canvas, finds its direct equivalent in Monet's forceful brushwork," John Leighton has written (*Manet and the Sea*, exh. cat., The Art Institute of Chicago, 2003, p. 204).

"The power of the sea, whose white, foaming surf seems to flood toward the edge of the canvas, finds its direct equivalent in Monet's forceful brushwork."

—JOHN LEIGHTON

The magisterial confrontation of sea, land, and sky that Monet began to explore in the present canvas would become his most important subject of the early 1880s, central to cementing his commercial success and establishing his mature artistic identity. Colorful accounts of his fortitude in the face of nature—clambering over wet rocks, lashing down his easel against the wind, on one occasion nearly drowning in the surf—became part of his creative persona. As an old man in 1917, long after he had retreated to the calm shores of his lily-pond, he took one final trip to his native Normandy, not to paint but simply to gaze at the sea. "I saw and dreamed about so many memories, so much toil," he recounted. "It's done me good, and I'll get back to work with renewed zeal" (quoted in *ibid.*, p. 201).

Claude Monet, *La Pointe de la Hève à marée basse*, 1865. Kimbell Art Museum, Fort Worth.

13

CAMILLE PISSARRO (1830-1903)

Paysage avec peupliers, temps gris, Eragny

signed and dated 'C. Pissarro. 99' (lower right)
oil on canvas
32 x 25⅝ in. (81.2 x 65 cm.)
Painted in 1899

$3,000,000-5,000,000

In June 1899, after spending the winter and spring painting cityscapes in Paris, Pissarro returned to Eragny, a rural hamlet on the banks of the Epte that had been his home—and the principal inspiration for his art—for fifteen years. He devoted a few days mid-month to scouring the wider region for promising motifs for his summer campaign, but came away empty-handed. "It's mainly panoramic," he wrote to his son Lucien, "whereas I want little nooks." In the end, he found nothing that inspired him nearly as much as the single square mile of gardens and meadows around his own house. "It's very beautiful here—you can make a masterpiece out of next to nothing," he exclaimed, as though discovering the familiar countryside anew (quoted in J. Pissarro and C. Durand-Ruel Snollaerts, *op. cit.*, 2005, pp. 290-292).

The first half of the year had brought Pissarro a good measure of success. Bernheim-Jeune gave him a solo exhibition in March-April, and Durand-Ruel included 36 of his paintings in an important Impressionist group show the next month, a mini-retrospective tracing his artistic achievement since 1870. Both events were well-received, and sales were strong. "Camille Pissarro has drunk light," declared the critic Félicien Fágus in *La Revue Blanche*. "With it he waters the sky, the earth, the grass" (quoted in *ibid.*, p. 288). Nevertheless, Pissarro was relieved to be home again, with his wife Julie and their two youngest children Jeanne and Paul-Emile, amidst the landscape that he knew so well. "I am not budging from here," he told his eldest son Lucien in late July. "I have been harnessed to my work since June, I have begun some motifs in the field, some with figures. I have reason, I think, to congratulate myself on these things. I think they will be interesting" (J. Rewald, ed., *Camille Pissarro: Letters to his Son Lucien,* Boston, 2002, p. 336).

Paysage avec peupliers, temps gris, Eragny, completed before Pissarro left home again in early September for a coastal sojourn at Varengeville, is surely one of the canvases that he had in mind. Depicting a quiet but ceaselessly animated corner of nature, the painting is a veritable celebration of the rich pictorial incident that Eragny had to offer the *plein air* painter. The trees, each with its own distinctive character, are painted in tiny touches of myriad different hues of green, with light mauve shades in the overcast sky as counterpoint. A wooden fence, the rustic product of traditional hand labor, divides the foreground into two parts, equally verdant and lush—on the left a meadow grown tall with delicate wildflowers and on the right a small kitchen garden. The fence enters the scene at the bottom left and recedes obliquely into depth, beckoning the viewer into the landscape to enjoy its bucolic charms.

"Peggy particularly liked this Pissarro when we first saw it. This very beautiful, peaceful landscape in mostly greens and grays now hangs in our living room at Hudson Pines."

—DAVID ROCKEFELLER

Market gardens of the sort seen here had staunchly resisted the tide of mechanization that had transformed grain cultivation on the Vexin plateau by the late nineteenth century, remaining quintessentially rural. Spaded by hand rather than with a plow, they required constant care throughout the agrarian cycle, most of which was undertaken by the women of the household. In the present canvas, Pissarro has depicted two women picking vegetables—very likely peas trained on stakes at the far right and cabbages or lettuces alongside. The women seem to work in collective harmony, one bending and the other stretching, as if in an Arcadian country dance. Occupying only a small corner of the composition, dwarfed by the tall trees, they are an integral part of the natural landscape, suggesting the health and vitality of rural life at Pissarro's Eragny.

Pissarro had settled in this rustic paradise in April 1884, after spending most of his early career at the bustling suburban town of Pontoise. His financial situation became increasingly dire after the crash of the Paris stock market in 1882, which almost ruined Durand-Ruel, and he had a growing family to support—four children at home, plus a baby on the way. For almost a year, Pissarro searched the countryside near Paris for a large house at moderate rent, with appealing landscape motifs close at hand. When he visited Eragny, some forty-five miles northwest of the capital in the Vexin region, he was immediately smitten. "Yes, we've made up our minds on Eragny-sur-Epte," he wrote to Lucien, already away in London. "The house is superb and inexpensive; a thousand francs, with garden and meadow. It is two hours from Paris. I found the region much more beautiful than Compiègne" (quoted in J. Pissarro and C. Durand-Ruel Snollaerts, *op. cit.*, 2005, p. 499).

During the ensuing two decades, Pissarro never ceased to delight in his adopted home. When the property came up for sale in 1893, he hastened to purchase it with a loan from Monet and converted the barn into a proper studio. Working at his rolling easel in every season and at all times of day, he painted the gently rolling hills and meandering river banks within a short walk of his house; even more frequently, he sought his motifs in the meadows and fields immediately beyond his garden wall. He returned to the same spots in the landscape at intervals of days, weeks, or even years, varying his viewpoint to produce the impression of remarkable richness and diversity within an extremely limited stretch of terrain. "Pissarro could never get enough of Eragny," Joachim Pissarro has written. "His travels always brought him back with renewed resources, fresh ideas, and an eagerness to paint the same and yet ever different locations once again" (*Camille Pissarro,* New York, 1993, p. 241).

The Rockefellers acquired the present *Paysage avec peupliers, temps gris, Eragny* from the dealer Sam Salz in 1953. "Peggy particularly liked this Pissarro when we first saw it," David Rockefeller recalled. "This very beautiful, peaceful landscape in mostly greens and grays now hangs in our living room at Hudson Pines" (M. Potter et al., *op. cit.*, 1984, p. 130).

Camille Pissarro, *Paysanne se reposant au pied d'une arbre, effet de soleil, Éragny,* 1899. The Israel Museum, Jerusalem.

Camille Pissarro, *La cueillette des pois, Éragny,* 1893. Museum Langmatt, Baden, Switzerland.

14

PAUL GAUGUIN (1848-1903)

Fleurs dans un vase

signed and dated 'P Gauguin 86 -' (lower left)
oil on canvas
23⅞ x 28⅞ in. (60.7 x 73.9 cm.)
Painted in 1886-1887 and 1893-1895

$5,000,000-7,000,000

The present still-life represents an exceptionally rare and intriguing record of the bold stylistic and iconographic shifts that occurred in Gauguin's work once he began his mythic journey in search of an authentically primitive, unspoiled existence, far removed from his European past. In-depth scientific examination of the canvas indicates that he very likely worked on the painting in three separate campaigns over the course of nearly a decade. Coupled with stylistic and iconographic analysis, this close technical study suggests that he painted the initial version of the composition in 1886, the same year that he made his first trip to the remote Breton hamlet of Pont-Aven, and inscribed the canvas with that date. The next year, following his return from a transformative five-month stay in Martinique, he seems to have altered the right side of the painting, adding the enigmatic figure in non-western, native costume. In 1893-1895, back in Paris between his two Tahitian sojourns, he re-worked the canvas in a more wholesale manner, transforming the elements of the still-life and dramatically heightening the palette to manifest the exotic character to which he now aspired.

In its final form, the painting is a private palimpsest of the various phases of Gauguin's evolution as a painter, documenting—to paraphrase the title of the artist's later Tahitian masterpiece—where he had come from ("d'où venons nous"), who he was ("que sommes nous"), and where he was going ("où allons nous"). "Tracing the trajectory of Gauguin's artistic development after 1886, this painting demonstrates his enduring ties to European art, while underscoring his urgent need to connect with something completely foreign," Ann Temkin has written. "The final painting's palette and iconography are the result of the artist's trips to Martinique and Tahiti in search of what he imagined to be a pure, primitive art. In the process of transforming the work, Gauguin self-consciously translated his still life, a genre born of European tradition, into a new visual language of vibrant hues and unfamiliar subjects" (G. Lowry, intro., *op. cit.*, 2015, pp. 39-40).

When Gauguin painted the preliminary version of the still-life in 1886, he was still working in a broadly Impressionist manner. In composition, the painting in this first phase seems to have corresponded quite closely to what we see now, a schema that Gauguin derived from one of his most treasured possessions—Cézanne's *Nature morte au compotier*, 1879-1880, subsequently in the Peggy and David Rockefeller Collection (Rewald, no. 418; The Museum of Modern Art, New York). As in the Cézanne, the tabletop is partially covered with a textile and tilted slightly upward, while the background wall runs parallel to the picture surface, creating a compressed, frieze-like space. The palette and handling of the painting, however, were radically different in 1886 than they are today. The background wall was initially dark blue, as visible in the leaf-like forms to the left of the vase. Conservators' examination has revealed that the tablecloth and

Paul Gauguin, *Portrait de l'artiste*, 1893-1894. Musée d'Orsay, Paris.

Paul Cézanne, *Nature morte au compotier*, 1879-1880. Formerly in the Collection of Paul Gauguin; gift of Peggy and David Rockefeller to The Museum of Modern Art, New York.

Paul Gauguin, *La théière et les fruits*, 1896. Gift of Walter H. and Leonore Annenberg to The Metropolitan Museum of Art, New York.

bouquet were originally more subdued as well, with broken touches of pink, blue, and violet still preserved beneath the later layers of pigment.

The only hint in the original composition of Gauguin's mounting interest in exotic cultures is the tropical gourd on the table and the unusual curved peeling implement beside it. A similar fruit appears in *Nature morte au profil de Laval*, one of Gauguin's most aesthetically advanced works of 1886, painted late in the year following his return to Paris from Pont-Aven (Wildenstein, no. 238.; Indianapolis Museum of Art). In both cases, the gourd probably alludes to Gauguin's dreams of escape in search of a new life, preceding the trip to Martinique that he undertook the next year with the painter Charles Laval. "I had a decisive experience in Martinique," Gauguin would later recount. "It was only there that I felt like my real self, and one must look for me in the works I brought back from there rather than those from Brittany, if one wants to know who I am" (quoted in *The Lure of the Exotic: Gauguin in New York Collections*, exh. cat., The Metropolitan Museum of Art, New York, 2002, p. 45).

Upon his return to Paris from Martinique in November 1887, Gauguin appears to have taken up the present canvas anew. At the far right, he opened up the composition by creating a view through a doorway to a room beyond, where a female figure, dark-skinned and barefoot, stands in shadow. She wears a long-sleeved, calf-length white dress and a tightly wrapped head scarf, a costume that appears repeatedly in the paintings that Gauguin brought back from Martinique. The addition of this figure subverted the originally unitary space of the picture, creating a tension between the tabletop still-life arrangement, with its roots in Dutch and French tradition, and the explicitly non-European realm beyond. "Several early still-lifes by Gauguin are charged with similar lapses in logic," Charles Stuckey has written, "and the resulting mood of mystery in all these paintings was among Gauguin's foremost goals" (*Gauguin*, exh. cat., National Gallery of Art, Washington, D.C., 1988, p. 221).

Gauguin's sojourn in Martinique represented the first concrete step toward the exoticism and primitivism that would flourish in his Tahitian work. In 1889, after viewing the displays of Pacific culture at the Exposition Universelle in Paris, the artist began to contemplate another voyage, envisioning a place where he could "work seriously as a savage" without material concerns. By the following summer, he had settled on a destination. "I shall go to Tahiti and I hope to end my days there," he wrote to Odilon Redon. "I judge that my art, which you like, is only a seedling thus far, and out there I hope to cultivate it for my own pleasure in its primitive and savage state" (quoted in *Gauguin Tahiti*, exh. cat., Museum of Fine Arts, Boston, 2004, p. 19).

"Tracing the trajectory of Gauguin's artistic development after 1886, this painting demonstrates his enduring ties to European art, while underscoring his urgent need to connect with something completely foreign. The final painting's palette and iconography are the result of the artist's trips to Martinique and Tahiti in search of what he imagined to be a pure, primitive art. In the process of transforming the work, Gauguin self-consciously translated his still life, a genre born of European tradition, into a new visual language of vibrant hues and unfamiliar subjects."

—ANN TEMKIN

In April 1891, after dividing the contents of his studio—including the present painting—among his friends Daniel de Monfreid and Émile Schuffenecker and the dealer Alphonse Portier, Gauguin embarked on the steamship *Océanien*, bound for Papeete.

Gauguin remained in Tahiti for a transformative two years, returning penniless to France on 30 August 1893. After such a long absence and with finances so dire, reclaiming his place on the metropolitan stage was a matter of great urgency. Within days, he persuaded Durand-Ruel to give him a solo show, which opened on 10 November. He selected for inclusion forty-two paintings that he had brought back from Tahiti, as well as three Breton canvases and several sculptures. Yet while press coverage abounded, only eleven works sold. Gauguin was devastated,

Paul Gauguin, *Vahine no te vi (La femme à la mangue)*, 1892. The Baltimore Museum of Art, The Cone Collection.

attributing the commercial failure of the show to widespread incomprehension of his Polynesian adventure. "In the vast gallery, where his painted vision blazed forth, he watched the public, and listened," recounted the poet Charles Morice, who wrote the catalogue preface for the exhibition. "Soon there could be no doubt: they did not understand" (quoted in *ibid.*, p. 85).

To show his latest work to best effect, Gauguin clearly needed a new strategy. With the meager proceeds from Durand-Ruel, he rented a sprawling studio in a ramshackle building at 6, rue Vercingétorix. In short order, he transformed the place into a glowing exotic fantasy, covering the walls with inexpensive chrome-yellow paper and painting over the windows with the same color, so that the room seemed to emanate an intense, tropical light. He hung his own paintings from floor to ceiling, and he filled the interior with flea-market exotica, Tahitian curios, and his uncle Zizi's ethnographic collection. A new model called Annah la Javanaise moved in, along with her pet monkey Taoa; over the door, Gauguin painted the words *Te faruru*—"Here one makes love." As soon as he was settled, the artist began to host a regular Thursday soirée, at which he showed his work, told stories of his travels, played music, and fostered a spirit of licentious revelry. "Once inside, the visitor was transported away from the grey city below into the exotic paradise of Gauguin's imagination," David Sweetman has written (*Paul Gauguin: A Life*, New York, 1995, p. 373).

It was very likely at the rue Vercingétorix studio, within this encompassing decorative environment, that Gauguin brought the present canvas to its definitive state. Surrounded by his boldly colored Tahitian production, the original Impressionist still-life composition, now seven years old and retrieved from safe-keeping, must have struck the artist as a relic of an older era—muted, cautious, and altogether too French. He covered the dark blue background with a bright lemon-yellow that matched the walls of the studio, and he re-painted the tablecloth in vivid hues of orange and pink to rival this new ground color in intensity. Atop the lavender-colored flowers of the existing bouquet, Gauguin superimposed several brilliant red poinsettia-like blossoms with contrasting green foliage; he elaborated the gourd with crimson forms that suggest the pulpy flesh of a tropical fruit, creating a visual rhyme with the red underside of the tablecloth. Virtually the only passage of the painting that he seems to have left untouched was the Martinique figure at the far right.

Notably, however, Gauguin did not endeavor to conceal the discontinuities in the finished composition, but rather called attention to the various phases of its making.

In the bouquet, he retained the loose, Impressionist treatment of the lilacs, a native European species, while painting the exotic red flowers in a contrasting mode comprised of flat fields of bright color. He left tantalizing passages of the original dark-blue ground visible, and he even preserved the older signature and date on the table's edge. The result is an aesthetic bridge between the artist's European and Polynesian experience—an East-meets-West hybrid, comparable to *Te tiare farani* (*Fleurs de France*) (Wildenstein, 1984, no. 426; The Pushkin State Museum of Fine Arts), the still-life masterpiece of Gauguin's first Tahitian journey, with its massive bouquet of European oleander. Following his return to Polynesia in 1895, this synthesis would become the abiding theme of Gauguin's work in still-life, from *La théière et les fruits*, 1896—a veritable translation of his beloved Cézanne painting into a Tahitian idiom—to the quartet of canvases from 1901 depicting sunflowers cultivated in tropical exile.

After a promising start to the year 1894, Gauguin's stint in France took a dramatic turn for the worse in the spring. With Annah in tow, the artist traveled to Le Pouldu in late April to recover the paintings that he had left with the innkeeper Marie Henry. When she refused to return them, he sued her and lost. In May, while he was still in Brittany awaiting his day in court, he was attacked by a group of sailors, who fractured his leg and left him unable to paint for two months. He was recovering at the Hôtel Gloanec in Pont-Aven, heavily drugged and virtually immobile, when Annah returned to Paris and pillaged his studio, leaving only the paintings. "I have come to an unalterable decision—to go and live forever in Polynesia," he wrote to Monfreid in October or November. "Then I can end my days in peace and freedom, without thought of tomorrow and this eternal struggle against idiots" (F. O'Brien, ed., *Gauguin's Letters from the South Seas*, New York, 1992, p. 36).

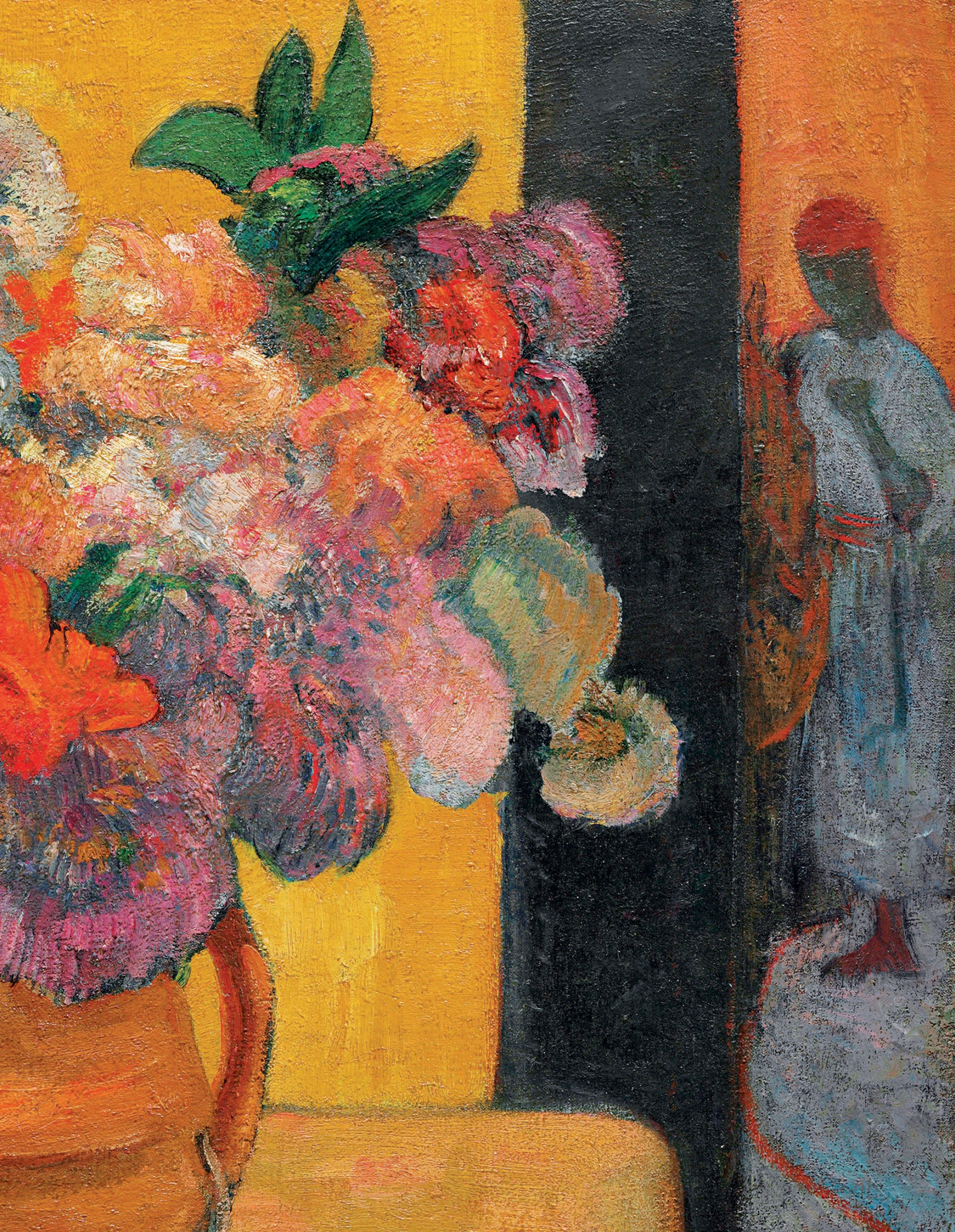
Back in Paris, Gauguin began to prepare for his departure. To raise funds for steamer passage, he held a week-long exhibition at the rue Vercingétorix studio in early December and an auction of his work at the Hôtel Drouot on 18 February 1895. In April, still short on cash, he submitted to the Salon his ceramic masterpiece *Oviri*, which he had crafted during the preceding months at Ernest Chaplet's studio. When the jury rejected the savagely nude figure, it marked for Gauguin the final split with the West. He left his unsold paintings with a dealer named Lévy and an aspiring artist, Georges Chaudet, who agreed to act as his agents while he was away. On 28 June 1895, he took the train from Paris to Marseille, and from there boarded a boat to Polynesia, this time never to return.

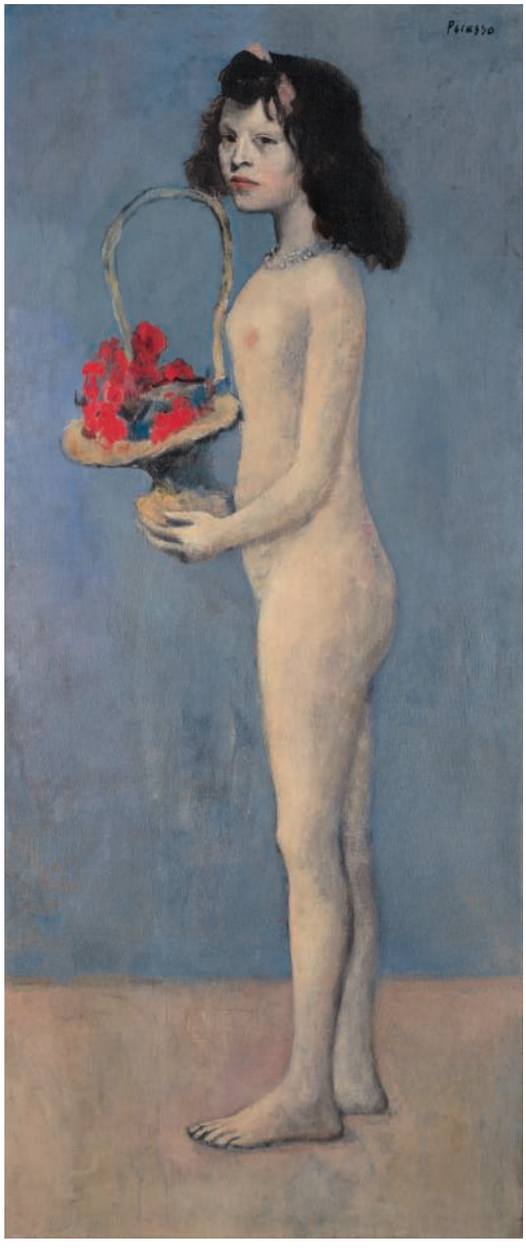
Paul Gauguin, *Tournesols sur un fauteuil (II)*, 1901. The State Hermitage Museum, Saint Petersburg.

Paul Gauguin, *Nature morte au profil de Laval*, 1886. Indianapolis Museum of Art.

Paul Gauguin, *Te tiare farani (Fleurs de France)*, 1891. Pushkin State Museum of Fine Arts, Moscow.

opposite:
Detail of the present lot.





15

PABLO PICASSO (1881-1973)

Fillette à la corbeille fleurie

signed 'Picasso' (upper right); signed again, dated and inscribed 'Picasso 1905 13 Rue Ravignan' (on the reverse)
oil on canvas
60⅞ x 26 in. (154.8 x 66.1 cm.)
Painted in 1905

Estimate on Request

The fall of 1905 marked the turning point in the careers of both the supreme artists of the 20th century. Henri Matisse, then in his mid-thirties, in the wake of the Fauves' sensational debut at the 1905 Salon d'Automne, first achieved fame and finally met with a long-awaited and well-deserved improvement in his fortunes. At around the same time, Pablo Picasso, a dozen years younger, experienced the beginnings of his own success and enjoyed a welcome amelioration of his personal circumstances. Picasso arrived at this decisive moment in his own distinctive way, almost entirely, unlike Matisse, away from the gaze of the public eye. In the early months of 1905, having put his "Blue" paintings behind him, Picasso was well into his Rose period; he nonetheless remained a typically penniless bohemian artist, one of many unknowns in Montmartre, who could not be sure when or how his next meal might materialize, and inwardly felt isolated and lonely despite an extensive circle of friends who shared his plight.

By the end of the year, however, Picasso had found a new love, Fernande Olivier, who moved in with him and became the first in a line of women who had a discernibly significant impact on his daily life and art. He moreover fell in with two perceptive and dedicated collectors—Gertrude and Leo Stein, sister and brother—whose acquisition of three Rose paintings in the fall of 1905, the second of which was *Fillette à la corbeille fleurie*, helped jumpstart his career and finally relieved him of the material stresses and wants that had long beset him. The Steins had also begun to collect Matisse.

During this momentous year, Picasso painted a series of important works in his Rose manner, marking the peak of this period. Among these paintings, *Fillette à la corbeille fleurie* is an especially "charming thing, a lovely thing, a perplexing thing..." as Gertrude Stein described Picasso's early work. Accompanying this picture are stories that have contributed to its esteemed and celebrated status down through the decades, commencing from the time Picasso painted the canvas and extending through the tenures of the two famous families that have owned it—first the Steins, and thereafter Peggy and David Rockefeller.

FROM BLUE TO ROSE, 1904-1905

The years of the Blue period had been unrelentingly hard on Picasso. The young artist lived the abject poverty, the lingering hunger, and the desperate sense of crushing alienation that he painted in his indigo dreams of gaunt, emaciated, indigent souls who barely subsisted at the margins of society. He never doubted, however, his talent and skills, and pursued his ambitions in a white heat, always firm in the belief that the right and timely opportunity would somehow present itself. He had already tasted success in his debut exhibition in Paris, a quickly painted showing of colorful and salably eclectic works at Ambroise Vollard's gallery in the summer of 1901—it was an amazing accomplishment for an artist not yet twenty years old. "It pleased a lot of people," Picasso recalled many years afterward. "It was only later when I set about to do blue paintings that things went really badly. This lasted for years" (quoted in P. Daix and G. Boudaille, *op. cit.*, 1967, p. 154). Following three abortive attempts to gain a foothold in Paris between late 1900 and early 1903, Picasso finally established himself in the capital during the spring of 1904, taking a studio at 13, rue Ravignan, on the top floor of a dilapidated artist's building that his friend the poet Max Jacob had dubbed the "Bateau-Lavoir" ("Laundry-Barge"; Picasso annotated "Rue Ravignan" on the reverse of *Fillette à la corbeille fleurie*). He was making new friends in Paris outside his accustomed circle of Catalan transplants, especially the poets Max Jacob, Guillaume Apollinaire, and André Salmon, the Symbolist Jean Moréas, as well as the precocious playwright Alfred Jarry, forming relationships that led to a broadening of his intellectual interests and served to deepen his engagement with the cosmopolitan French culture in which he had chosen to live and work. Picasso placed a telling sign on his studio door: "*Au rendez-vous des poètes.*"

The artist's favorite entertainment—virtually the only one he could then afford—was the Cirque Médrano, permanently quartered in its own building at the foot of Montmartre, only a short walk from the Bateau-Lavoir. Previously known as the Cirque Fernando, the Médrano and its performers had earlier inspired Degas, Renoir, and Toulouse-Lautrec, and later would provide subjects for Van Dongen, Chagall, and Léger. Gertrude Stein wrote that Picasso and his friends "all met once or twice a week at the Cirque Médrano and there they felt very flattered because they could be intimate with the clowns, the jugglers, the horses and their riders. Picasso was little by little more and more French and this started the rose or harlequin period" (*op. cit.*, 1938, p. 7). Having conclusively passed through his dark, "blue" night of the soul, Picasso celebrated his 24th birthday in October 1904. During his earlier sojourns in Paris, the young man had rarely been without a girlfriend, occasional or steady; during the summer of 1904 he appears to have had a tender relationship with a young woman named Madeleine, about whom little is known. In August Picasso met Fernande Olivier, although it was not until the following spring that they began living together. This deeply romantic attachment fostered a more stable emotional environment that proved conducive to Picasso's work. A newfound delight in physicality and sensual joy began to supplant the young man's once grinding preoccupation with alienation and despair.

RENEWED EXCITEMENT

The presence of harlequins, saltimbanques, and their kin dominated Picasso's output during the first phase of the Rose period, sometimes referred to as his "Circus period," which lasted through the spring of 1905. In the early summer of that year, tagging along with a Dutch friend on holiday, Picasso spent six weeks in northern Holland drawing and painting the countryside and its inhabitants. "Picasso rediscovered in Holland his enjoyment of looking at and painting female bodies," Pierre Daix wrote. "He renounced the long faces and sharp features full of anguish, poverty and despair. A new delight came out in these smooth, round faces, the rosy bodies, the happy expressions. In the works belonging to the final months of 1905, everything is conveyed in delicate curves and bathed in warm light" (*op. cit.*, 1967, p. 274).

A RESURGENCE OF CLASSICISM

A new interest in classicism was everywhere in the air during 1905, to which Picasso, following his Dutch trip, had become especially receptive. "His interest in Classical art," Elizabeth Cowling has pointed out, "enabled him to see three Dutch country girls as the Three Graces and predisposed Fernande to be the mistress and muse of the moment because she reminded him of a solidly planted Venus, a Raphaelesque Madonna and an Ingresque odalisque... In 1905 classicism was in the

Pablo Picasso, *Portrait de Gertrude Stein*, Paris, winter 1905-autumn 1906. Gift of Gertrude Stein to The Metropolitan Museum of Art, New York. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Bartolomeo Veneto, *Flora*, 1507-1508. Stadelsches Kunstinstitut, Frankfurt.

The goddess Hathor welcomes Sethos I, Egyptian, New Kingdom, *circa* 1550-1069 BC. Musée du Louvre, Paris. Photo: Christophel Fine Art/UIG via Getty Images.

ascendant among the Parisian intelligentsia and during the course of the year Picasso became not just a bit-part but a leading player in this movement" (*Picasso: Style and Meaning*, London, 2002, pp. 132-133).

Amid rooms containing the most recent work by living artists, the Salon d'Automne typically featured retrospective exhibitions of earlier and departed masters. The 1904 Salon celebrated the work of Puvis de Chavannes, the paragon of allegorical classicism, who died in 1898. In 1905, while the new paintings of Matisse and his friends, quickly dubbed "*fauve*", shocked Paris, retrospectives of Ingres and Manet were on view in nearby rooms. Maurice Denis declared Ingres to be "our newest master; we have only recently discovered him" (*ibid,* 2002, p. 134). Picasso, whose primary interest was the figure, was among those many painters smitten with Ingres, and drawn to the voluptuous nudes in *Le bain turc*. Years later, near the end of his life, Picasso declared, "One must paint like Ingres, we must be like Ingres" (quoted in J. Richardson, *Late Picasso,* exh. cat., The Tate Gallery, London, 1988, p. 36).

During the fall of 1905 Picasso completed his largest and most impressive Rose masterpiece, *Les Bateleurs* (Zervos, vol. 1, no. 285), as well as a related subject, *Acrobate à la boule* (Zervos, vol. 1, no. 290). An exquisite stillness, the profound silence of vast spaces, evoked a mysterious and elusive timelessness in his paintings, all hallmarks of the classical mindset that now prevailed in French painting. "During the second half of the year [Picasso's] work began to assume a classic breadth and repose," Alfred H. Barr, Jr., stated. "Such paintings…reveal the new style, more objective in feeling, more studied in pose, broadly and more solidly modeled, simpler in color. Picasso's youthful classicism is informal, fresh, unacademic... During this brief moment in his youth he was able to hold in delicate, intuitive balance the human and the ideal, the personal and the traditional" (*Picasso: Fifty Years of his Art,* New York, 1946, p. 42).

A GIRL OFF THE STREETS OF MONTMARTRE

Picasso painted *Fillette à la corbeille fleurie* following his return to Paris from Holland, probably during the early autumn of 1905. The dealer Clovis Sagot purchased this painting from Picasso not long after it was completed. Sagot had once worked as a baker and a clown, and learned the art business from his older brother Edmond, a well-known print dealer. He opened his Galerie du Vingtième Siècle a few doors down from Ambroise Vollard's building on the Rue Laffitte. Sagot was shrewd, tight-fisted, and occasionally got lucky, all at the expense of the artists whose work he handled.

"Sagot, [Picasso] said, was a past master at assessing the exact degree of an artist's desperation and squeezing maximum benefit from it," Richardson has written. "After his return from Holland in the late summer of 1905, when he was more penniless than usual, Picasso asked Sagot to come and look at his work. The dealer picked out three things, the *Girl with a Basket of Flowers* and two of the Dutch gouaches, and offered seven hundred francs for them. Picasso refused this offer but a few days later concluded that he had better accept. No luck. Sagot had reduced his offer to five hundred francs. Outraged, Picasso turned this down. By the time he realized he had to give in or starve, the offer had shrunk to three hundred francs [in the end Sagot paid Picasso 75 francs for *Fillette à la corbeille fleurie*]... Sagot was one of the main reasons for Picasso's lifelong distrust of dealers" (*op. cit.,* 1991, p. 354).

The dealer advertised Picasso's flower seller as *La fleur de pavé* on the cover *Le Courrier Français,* in the edition published on 2 November 1905. *La fleur de pavé* ("The Flower of the Cobblestones" [or "The Street"]) is perhaps the most apt title for this painting; it metaphorically identifies the girl with the flowers that she sells, suggesting her fragile existence as a waif struggling to survive on the mean streets of Montmartre. This early title for the painting also points to the girl's true livelihood, as it would have been clearly understood at that time—the flowers were a come-on, she was actually a prostitute. We know the model's identity, if only her first name—as Richardson reported—"'Linda la Bouquetière,' a teenage flower seller from the Place du Tertre, who sold her body as well as her roses outside the Moulin Rouge" (*ibid.*, p. 340). Jean-Paul Crespelle, the source of Richardson's information, noted that Linda "occasionally posed for the local artists. Van Dongen, Picasso, and Modigliani all painted her portrait. Max Jacob took an interest in the girl, whose mother, he felt, was leading

Pablo Picasso, *Les Bateleurs*, Paris, 1905. National Gallery of Art, Chester Dale Collection, Washington, D.C. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Les trois hollandaises*, Schoorl, June-July 1905. Musée national d'art moderne, Centre Georges Pompidou, Paris. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

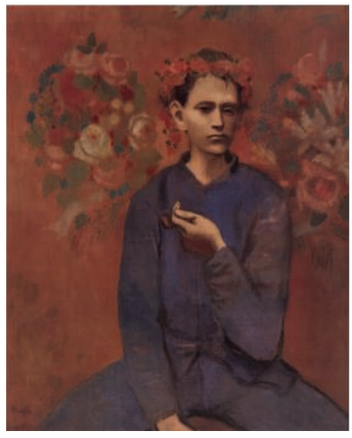
Pablo Picasso, *Acrobate à la boule*, Paris, 1905. Formerly in the Collection of Gertrude Stein; Pushkin State Museum of Fine Arts, Moscow. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

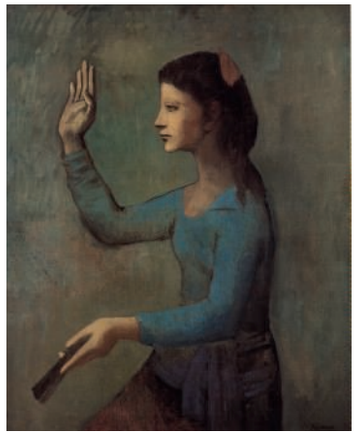
her astray; he dreamt of enrolling her in the Children of Mary [a Catholic youth organization]" (quoted in, *op. cit.*, 1969, p. 68).

Young girls figure prominently in other Rose period paintings, and were usually—as was Linda—inspired by or based directly on local models. Richardson has pointed out that the small girl in *Les Bateleurs* was probably the daughter of the concierge at the Bateau-Lavoir. Marguerite ("Margot") Luc, the step-daughter of Frédé Gérard—"Père Frédé", the owner of the fabled tavern Le Lapin Agile, Picasso's favorite watering hole—is the *Femme à la corneille*, 1904 (Zervos, vol. 1, no. 240). A skinny Montmartre girl named Juliette posed for *Femme au bras levé*, painted in late 1905 (Zervos, vol. 1, no. 308).

AN EGYPTIAN FLORA

In the spirit of antiquity, Picasso may have envisioned his flower seller as a modern-day Flora, the mythical goddess of spring, flowers, and blossoming. His Flora, however, goes against the type—she is not in any sense the idealized, divine personification of these qualities as imagined in ancient times, but instead as Caravaggio might have conceived her, creating a realistic representation of a flesh-and-blood model who was in fact a working flower seller and prostitute, and plainly embodied the seediest side of contemporary bohemianism in Montmartre. Picasso's new classicism manifests itself in the plain, simplified curves by which he drew the girl's figure, actually more archaic than classical, rendered with minimal modeling and detail, in contrast with the more carefully realistic treatment he specifically accorded Linda's visage and expression. Picasso's stylization of the flower seller shows evidence of elements in Egyptian art as the chief archaicizing agent in his work of the latter half of 1905. The Italian painter Ardengo Soffici recalled how in the Louvre "Picasso always returned to the ground-floor rooms, where he would pace around and around like a hound in search of game between the rooms of Egyptian and Phoenician antiquities—among the sphinxes, basalt idols and papyri, and the sarcophagi painted in vivid colors" (quoted in E. Cowling, *op. cit.*, 2002, p. 137).





In a sketchbook Picasso used during 1905-1906, there is a pen and black ink study of a young girl, wearing for her First Communion a long white dress and holding a bouquet of flowers. This drawing probably represents the artist's initial idea for the painting of Linda la Bouquetière (Musée Picasso, Carnet no. 6, 27R). In the completed picture, her basket holds red poppies, a symbol of bread and wine as the body and blood of Christ in the Sacrament of the Holy Eucharist. Such adolescent rites of passage, as a transition from innocence to experience, youth to early maturity—or in a larger sense, from sacred to profane—constitute an important theme in Picasso's Rose period depictions of his young subjects, both female and male. "Linda la Bouquetière," as Richardson has pointed out, is "the female equivalent of 'p'tit Louis'," the handsome lad who modeled for *Garçon à la pipe* (Zervos, vol. 1, no. 274), in which he wears a garland of roses and is seated between two lavish floral decorations. "P'tit Louis" was an "evil angel," as Picasso later described him, one of the "local types, actors, ladies, gentlemen, delinquents" who frequented the studios in the Bateau-Lavoir (quoted in *op. cit.*, 1991, p. 340). Such was life on the streets that "p'tit Louis" died sadly young. We do not know what became of Linda, but the long-term odds of evading a similar fate were not in her favor.

The classical treatment of both Linda and young Louis is a veneer that Picasso applied to provide an aura of innocence and purity, outwardly masking but nonetheless inferring the harsh reality of their demi-mondaine lives. This is a more complex, equivocal conception of the world than the young artist had painted during his Blue period. The degree to which Linda and others of her kind—those "sultry looking gamins," as Richardson described them (*ibid.*)—project a burgeoning adolescent sexual awareness lends these pictures their hauntingly mysterious but disquieting, suggestively erotic edge.

Now well into the classical phase of his Rose period subjects, Picasso was creating a strongly original and personal synthesis of diverse but interrelated pictorial influences. "With his mind filled with memories of the antiquities of the Louvre," Cowling has noted, "he was acutely sensitive to the 'primitive' and 'archaic' echoes in Ingres's personal interpretation of Classical sculpture. It came easily to him to see Ingres in terms of Egyptian art, Egyptian art in terms of Ingres, and in absorbing and blending elements from both he enrolled himself within the newly defined tradition of primitivist classicism" (*ibid.*, 2002, pp. 138-139).

Pablo Picasso, *La mort d'Arlequin*, Paris, winter 1905-1906. National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon, Washington, D.C. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Garçon à la pipe*, Paris, autumn 1905. Formerly in the Collection of Mr. and Mrs. John Hay Whitney; sold, Sotheby's New York, 5 May 2004, lot 7. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Femme au bras levé*, Paris, late 1905. Formerly in the Collection of Gertrude Stein; gift of the W. Averell Harriman Foundation to the National Gallery of Art, Washington, D.C. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

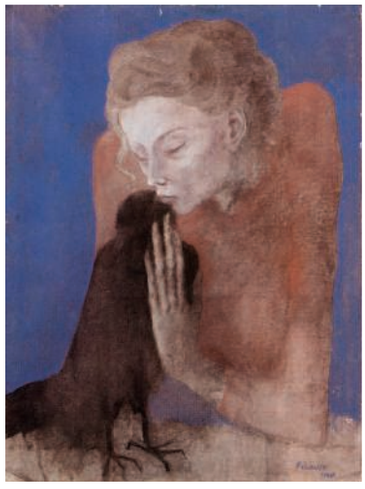
Picasso would continue to pursue this tendency in his depiction of the figure during the subsequent Iberian period, culminating in *Les Demoiselles d'Avignon* (Zervos, vol. 2*, no. 18; The Museum of Modern Art, New York). When he revealed the latter painting to interested artists and friends during the summer and fall of 1907, he received comments on the "Egyptian" appearance of the nude women.

ENTER THE STEINS

Gertrude and Leo Stein had been sharing an apartment in Paris at 27, rue de Fleurus since 1903. They purchased from Ambroise Vollard in 1904 their first important Impressionist and Post-Impressionist paintings: three Cézannes, two Gauguins, two Renoirs, and a Denis. They bought two paintings, nudes by Manguin and Vallotton, out of the Salon des Indépendants in the spring of 1905. The Steins bravely acquired their first

recently advertised in *Le Courrier Français*, the one titled *La fleur de pavé*—the present *Fillette à la corbeille fleurie*.

"It was about this time"—Gertrude Stein wrote, as told in the voice of her lifelong companion, Alice B. Toklas—"that Gertrude Stein's brother happened one day to find the picture gallery of Sagot, an ex-circus clown who had a picture shop further up on the rue Laffitte… Sagot sent him to a little furniture store where there were some paintings being shown by Picasso. Gertrude Stein's brother was interested and wanted to buy one and asked the price but the price asked was almost as expensive as a Cézanne. He went back to Sagot and told him. Sagot laughed. He said, that is alright, come back in a few days and I will have a big one. In a few days he did have a big one and it was very cheap. When Gertrude Stein and Picasso tell about those days they are not always in agreement as to what happened but I think in this case they agree the price asked was a hundred and



Pablo Picasso, *Femme au vase de fleurs*, Paris, 1905. Musée Picasso, Paris. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Femme à la corneille*, Paris, 1904. Toledo Museum of Art. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Nu assis (Madeleine)*, winter 1904-1905. Formerly in the Collection of Gertrude Stein; Musée national d'art moderne, Centre Georges Pompidou, Paris. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Matisse at the Salon d'Automne that October—the well-known Fauve canvas *Femme au chapeau*, which had been a lightning-rod for the withering criticism directed at the artist and his colleagues. Shortly thereafter Leo stopped into Sagot's gallery for the first time. He balked at a Picasso that the dealer showed him, and instead purchased a watercolor of a café scene by another Spanish painter. Leo returned a few days later to learn more about Picasso, at which point Sagot pulled out a recent acquisition, *Famille d'acrobates avec singe*, 1905 (Zervos, vol. 1, no. 299). Leo immediately bought the picture, which became the first Picasso to enter the Steins' collection.

Writing more than a quarter century later in *The Autobiography of Alice B. Toklas*, Gertrude Stein is neither very clear nor accurate on details and chronology, and moreover gets one important fact wrong: she thought that *Fillette à la corbeille fleurie* was the first Picasso to go up on the walls at 27, rue de Fleurus. According to Richardson, shortly after his initial purchase of the *Famille d'acrobates avec singe*, Leo returned with Gertrude to Sagot's gallery, at which point they were shown the painting just

fifty francs. The picture was the now well-known painting of a nude girl with a basket of red flowers.

"Gertrude Stein did not like the picture, she found something rather appalling in the drawing of the legs and feet, something that repelled and shocked her. She and her brother almost quarreled about this picture. He wanted it and she did not want it in the house. Sagot gathering a little of the discussion said, but that is alright if you do not like the legs and feet it is very easy to guillotine her and only take the head. No that would not do, everybody agreed, and nothing was decided.

"Gertrude Stein and her brother continued to be very divided in this matter and they were very angry with each other. Finally it was agreed that since he, the brother, wanted it so badly they would buy it" (*op. cit.*, 1933, pp. 42-43).

Leo's account, written after the Second World War, gives the impression that he went ahead and purchased the flower seller without Gertrude's agreement: "That day I came home to dinner,

and Gertrude was already eating. When I told her I had bought the picture she threw down her knife and fork and said, 'Now you've spoiled my appetite. I hate that picture with feet like a monkey's'. Some years later, when we were offered an absurd sum for the picture and I wanted to sell it—since for that money one could get much better things—Gertrude would not agree to sell, and I believe she always kept it" (*op. cit.*, New York, 1947, p. 173).

Gertrude eventually came to appreciate the painting that Leo brought home that day, and in fact she always held on to it. When she next wrote about the little flower seller, in her slim book on Picasso published in 1938, she did not mention her initial reservations, and stated, "The Young Girl with a Basket of Flowers...was painted at the great moment of the harlequin period, full of grace and delicacy and charm" (*op. cit.*, 1938, p. 7). When she needed to sell an important Picasso in 1929 to finance the new Plain Edition of her writings, Gertrude decided not to part with *Fillette à la corbeille fleurie*, for which she had received numerous offers, but after consulting with Picasso, chose instead to sell *Femme au bras levé*.

PICASSO MEETS THE STEINS

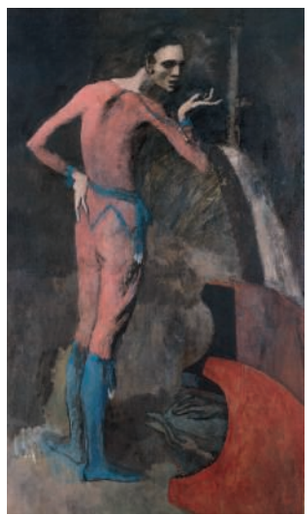
Soon after the Steins' acquisition from Sagot of *Fillette à la corbeille fleurie*, the writer Henri-Pierre Roché—much later in his long career the author of *Jules et Jim*—introduced Picasso first to Leo, and soon afterward to Gertrude Stein, who was initially reluctant to meet the painter of the girl "with feet like a monkey." (As Richardson has commented, "Not that the girl's feet are the least like a monkey's: the ape in Leo's first Picasso must have played havoc with Gertrude's visual memory" [*op. cit.*, 1991, p. 398].)

Leo was astonished at what he saw during his first visit to Picasso's studio in the Bateau-Lavoir. Picasso and Fernande soon became frequent visitors to the Stein residence at 27, rue du Fleurus. The Steins purchased *Femme au bras levé* straight off the easel in late 1905, by which time Picasso was already at work on a portrait of Gertrude, which he completed some ten months later, following the Iberian summer in Gósol (Zervos, vol. 1, no. 352). As he began Gertrude's portrait, Picasso was finally "emptying himself" of Harlequin, who took his final bow, in suitably melodramatic style, in *La mort d'Arlequin*, begun during the final days of 1905 and completed in early 1906 (Zervos, vol. 1, no. 302). "He had the corpse clasp his hands together as in prayer," Richardson has written, "like a recumbent figure on a tomb, in effigy. Is he really dead? The two androgynous watchers seem to wonder. The trickster could well be faking. Harlequin is reincarnated again and again in Picasso's work" (*ibid.*, p. 387).

"The 'Young Girl with a Basket of Flowers'..was painted at the great moment of the harlequin period, full of grace and delicacy and charm."

—GERTRUDE STEIN

By the end of 1905, the lean years of the Blue period had for Picasso become a memory. "The rose manner brought him luck," Jean-Paul Crespelle has written. "Very soon more and more collectors were calling on him. One day [in the spring of 1906] André Salmon and Max Jacob were astounded to witness a visit by Vollard...This time the dealer bought thirty paintings for which he paid the princely sum of two thousand francs... Poverty abandoned the Bateau-Lavoir, even if bohemian life continued; henceforth, there would no longer be any lack of money. At the end of 1906 Picasso's friends noticed he was stuffing wads of hundred-franc notes into the inside pocket of his jacket, which he kept fastened with a safety pin: he had not yet discovered the existence of banks" (*op. cit.*, 1969, pp. 68-69).



Pablo Picasso, *Famille d'acrobates avec singe*, Paris, 1905. Formerly in the Collection of Gertrude Stein; Konstmuseum, Göteborg. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *L'Acteur*, Paris, winter 1904-1905. The Metropolitan Museum of Art, New York. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Saltimbanques au chien*, 1905. The Museum of Modern Art, New York. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

16

PABLO PICASSO (1881-1973)

Tête (étude pour* Nu à la draperie*)

gouache and watercolor on paper
12⅜ x 9½ in. (31.3 x 24.2 cm.)
Painted in 1907

$1,000,000-1,500,000

This watercolor study by Pablo Picasso of a mask-like female head has been traditionally ascribed in the literature to the early summer of 1907, when the artist was reworking the large canvas he had begun painting in late May or early June, *Les Demoiselles d'Avignon* (Zervos, vol. 2*, no. 18). Picasso had first conceived and developed all five nudes in a primitivist Iberian manner, but in early July he decided to "Africanize" both the standing and crouching nudes on the right-hand side of the composition. He ceased work on this painting by mid-month. The artist then turned his attention to another important picture, *Nu à la draperie* (vol. 2*, no. 47), which he had already planned, having made some preliminary studies, while still working on *Les Demoiselles*.

With his exploratory efforts on *Les Demoiselles* having paved the way, Picasso made swift progress on his new painting and finished it in a few weeks, by the end of August. *Les Demoiselles* had ended up as a hybrid of primitive styles, with dissimilar Iberian and tribal forms squaring off against each other to create a jarring, dissonant effect. *Nu à la draperie*, on the other hand, is Picasso's first fully integrated and unified effort in the unprecedented, sharply angular, primitive idiom he had first revealed in the two African figures of *Les Demoiselles*, carried in the subsequent composition to an even further extreme. The present *Tête* is a preparatory study for *Nu à la draperie*, to which it is clearly related.

Tête is among the ten sheets that Pierre Daix and Joan Rosselet recorded as comprising Carnet 10 (*op. cit.*, 1979, pp. 203, 207-208, nos. 67, 86-91; see also exh. cat., *op. cit.*, 1988, pp. 260-263, nos. 1-10, dated to June-July 1907). John Richardson has revealed that the contents of Carnet 10 were executed earlier than previously assumed, in the *spring* of 1907, well before Picasso began to restyle the two women on the right side of *Les Demoiselles* in a tribal manner—indeed, even before he had begun painting the canvas (*op. cit.*, 1996, pp. 24-27). The heads in Carnet 10 are, as Richardson points out, the direct outcome of Picasso's visit to the Ethnographical Museum at the Trocadero in Paris, where he experienced the momentous revelation of African tribal and Oceanic sculpture that altered the course of his art.

Most Picasso specialists, including Daix and William Rubin, believed the Trocadero visit to have occurred in June 1907, noting it was soon afterward that Picasso undertook his final campaign, by introducing tribal elements, to bring *Les Demoiselles* to a satisfactory conclusion. This crucial event, Richardson has demonstrated, actually took place several months earlier, in early March. *Tête* and the other studies in Carnet 10 represent the very first manifestation of the impact of tribal and Oceanic art in Picasso's work. These potent images are indeed "genesis" works of art. Picasso created them at the very beginning of a new phase in his thinking about form and expression, as he developed a profoundly radical and primitive stylization of the figure—utterly unprecedented in Western art—that within a few months would become apparent both in *Les Demoiselles* (in part) and in *Nu à la draperie* (fully integrated and whole).

A prescient work, this *Tête* carries within it Picasso's basic conception of the revolutionary and liberating stylistic ideas that would soon lead him to Cubism—remarkably, there is in *Tête* an anticipation of things to come in the block-like forms of the woman's bust. From the moment he drew *Tête* and its companion studies, Picasso forever changed not only the outward appearance, but the inner emotional content as well, of the human visage and figure, as they would henceforth be represented in modern art.

The questions about precisely when Picasso first viewed African art, and how it affected him and his work, are largely the consequence of the artist's own erratic dissembling. There were times when Picasso went so far as to deny any such influence at all in *Les Demoiselles*. The artist told Christian Zervos, while the latter was compiling his *catalogue raisonné* of this period, that it was only after he was done with *Les Demoiselles* that he happened to discover the tribal rooms in the Trocadero.

It was not until years later, in 1937, that Picasso finally revealed, in conversation with André Malraux, the shock of recognition he had experienced when he first came into the presence of African art while visiting the Trocadero. "The masks weren't just like any other pieces of sculpture. Not at all. They were magic things... The Negro pieces were *intercesseurs*, mediators...

They were against everything—against unknown, threatening spirits... I understood... I too believe that everything is unknown, that everything is an enemy. Everything! ...*Les Demoiselles d'Avignon* must have come to me that very day, not at all because of the form; because it is my first exorcism painting—yes absolutely!" (quoted in, A. Malraux, *Picasso's Mask*, New York, 1994, pp. 10-11).

"On the strength of Malraux's testimony and another useful crumb of evidence, Picasso must have visited the Trocadero months earlier," Richardson has averred. "As well as being ill lit, filthy, smelly and chaotically cluttered, he complained to Françoise Gilot, the museum was very cold—no heating... The visit must have taken place around early March, when Derain—not only the instigator of Picasso's visit but also (according to Gilot) his companion—returned from a month away from Paris."

"Further support for an earlier date," Richardson continues, "is a sketchbook of major studies [Carnet 10, including the present *Tête*] which are Oceanic or tribal in inspiration and must have been executed after the Trocadero visit...before Picasso started work on the big painting [*Les Demoiselles*]. Sometime in April Picasso sold this sketchbook to Leo Stein, who dismembered it. Because the paper is very thin and many of the pages are heavily worked in ink, gouache and even oil paint, Stein took the precaution of having the more thickly painted ones *marouflés sur toile*, mounted on canvas. Picasso was so stunned that the Steins had thought these sketches precious enough that he decided to have the same thing done to the *Demoiselles*" (*op. cit.*, 1996, p. 25).

Tête and the related sheets in Carnet 10 were not drawn directly from tribal objects in the Trocadero, but depict Picasso's recollections of them, worked to suit his own expressive ends. Rubin and others have found resemblances between Picasso's African heads and actual masks or sculptures that he might have seen in the Trocadero; Elizabeth Cowling has pointed to an Oudombo reliquary figure from Gabon as a possible source (*Picasso: Style and Meaning*, London, 2002, p. 183).

The impact of the present *Tête* and the other studies in Carnet 10 may be seen in both *Les Demoiselles* and *Nu à la draperie*, most clearly in Picasso's adoption of an elongated oval face with a long wedge-shaped nose, in striated modeling, as the most salient features of the Africanized visage. While not fully realized in the two tribal heads of *Les Demoiselles*, this sharpened oval shape served as the definitive, generative formal principle that guided the composition of *Nu à la draperie*, lending this later painting the complete, overall formal unity that *Les Demoiselles* had ended up lacking.

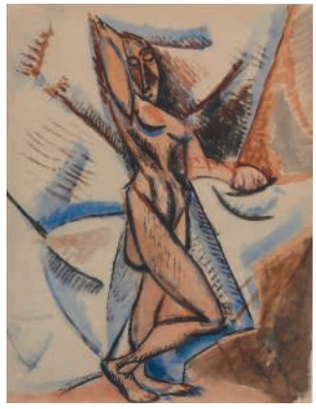
The Steins first viewed the finished *Nu à la draperie* when they returned in September 1907 from their holiday in Italy. Contrary to listings in Daix and elsewhere, they did not purchase this painting from Picasso—the Russian collector Sergei Shchukin is the first owner of verifiable record, having acquired it from Ambroise Vollard in 1912 (The State Hermitage Museum, St. Petersburg). The Steins, however, did buy four studies in watercolor or gouache on paper that Picasso had painted in preparation for *Nu à la draperie*, and a medium-sized oil on canvas showing the head (Zervos, vol. 2**, no. 44).

Because of the Stein provenance, and the sheets' relation to the ten studies in Carnet 10, in terms of size and the formal elements, the curators of the 1988 *Les Demoiselles d'Avignon* exhibition at the Musée Picasso, Paris, raised the possibility that these four studies on paper for *Nu à la draperie* had also been detached from Carnet 10, Picasso having executed this entire group in June-July 1907 (exh. cat., *op. cit.*, 1994, pp. 264-265, nos. III, 2-5). In light of Richardson's assertion that the Steins acquired the ten sheets known to have constituted Carnet 10 in April, this connection is unlikely.

The Steins hung the studies from Carnet 10—including the present *Tête*—along with the four studies for *Nu à la draperie*, in their pavilion at 27, rue de Fleurus. Some of them appear in photographs taken by Cecil Beaton in 1938 showing a vertical installation with Gertrude standing before them, in her 5, rue Christine residence. Her abiding fondness for these works stemmed from their connection to the most exciting period of her career as a collector, those extraordinary, adventurous years when she—and Leo, for a brief time—were Picasso's first and most dedicated supporters during his journey to Cubism.

Tête remained in Gertrude Stein's possession until her death in 1946, after which the collection was left to her three great-nieces and nephews, subject to a lifetime interest from her longtime companion, Alice B. Toklas. Following Toklas's death in 1968, Stein's three heirs sold the collection to a syndicate of interested buyers in New York organized by David Rockefeller. *Tête* was not chosen during the first syndicate selection by lottery in 1968, but David Rockefeller decided four years later to acquire the study by exchanging for it a still-life that had also been part of Picasso's Carnet 10 of 1907 (Daix and Rosselet, no. 67; subsequently in the Jacques and Natasha Gelman Collection, and thereafter in other private hands).

Reliquary figure, Oudombo, Gabon. Musée de l'Homme, Paris.



Pablo Picasso, *Etude pour 'Nu à la draperie'*, Paris, summer 1907. Formerly in the Collection of Gertrude Stein; The Baltimore Museum of Art, The Cone Collection. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Tête de trois quarts*, spring 1907. Formerly in the Collection of Sarah and Michael Stein; San Francisco Museum of Modern Art. Photo: Ben Blackwell. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Les Demoiselles d'Avignon*, 1907, The Museum of Modern Art, New York. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

17

VINCENT VAN GOGH (1853-1890)

Planteuse de betteraves

signed, titled and dated 'Vincent planteuse de betteraves - Juin -' (lower left)
black chalk on paper
18⅛ x 20¾ in. (46.2 x 52.8 cm.)
Drawn in Nuenen, June 1885

$1,800,000-2,500,000

On 6 May 1885, Vincent van Gogh dispatched from Nuenen via post to his brother Theo in Paris a case containing the second, revised, and larger version of *The Potato Eaters*, which he had recently completed. The artist considered this painting a significant achievement, his finest, most personally definitive work to date. Theo's response to the picture, however, was roundly critical, in matters of execution, content, and effect. Devastated, Vincent fired off one letter after another to Theo defending the blunt naturalism in *The Potato Eaters*, any shortcomings in the painting's structure and his technique, and, most ardently, the worthiness of his peasant subjects.

"As always, Vincent's art followed where his arguments led," Steven Naifeh and Gregory White Smith have observed. "Throughout the summer of 1885, in an outpouring of work that matched the outpouring of words, he hectored his brother with images in support of *The Potato Eaters*" (*Van Gogh: A Life*, New York, 2011, p. 445). Between June and September, Vincent completed nearly seventy full-length figure studies, many on large sheets, of peasants at work in the fields around Nuenen, as they gathered in the July harvest or broke ground for fall crops (Hulsker, nos. 821ff).

Planteuse des betteraves, dated 'Juin,' is among the earliest in this group, and set a high bar for the drawings that followed. Vincent's efforts "turned out to have a spectacular result," Sjraar van Heugten declared, "for the figure studies of working peasant men and women from the summer of 1885 are almost overwhelming in their monumentality and expressivity and are among the most successful figures in van Gogh's entire oeuvre" (*Vincent van Gogh: The Drawings*, exh. cat., The Metropolitan Museum of Art, New York, 2005, p. 58).

As her day's work, the peasant woman in *Planteuse des betteraves* is digging out a shallow hole along a line in the field in which to insert a beetroot plant for harvest later that summer. It is one of two sheets of similar size that depict this activity, pose, and the same farm implements; the other is in a vertical format (Faille, no. 1270; Hulsker, no. 821). Both studies were likely drawn during the same session; each is titled and signed "Vincent". The helpful dating appears only in this drawing, and a few others elsewhere in the larger group. The artist wished to show these sheets to Theo and perhaps some colleagues who had expressed an interest in following the progress of his work. He likely considered painting a large harvest composition, an outdoor complement to the domestic *Potato Eaters*. Any such project, however, went unrealized.

"In these new drawings I'm starting the figures with the torso, and it seems to me that they're fuller and broader as a result. If 50 aren't enough, I'll draw 100 of them, and if that's still not enough, even more, until I've got what I want solidly, that's to say that everything is round, and there is as it were neither beginning nor end anywhere on the form, but it constitutes a single, harmonious, living whole."

—VINCENT VAN GOGH

Throughout the series, female field workers greatly outnumber the men, and among the women nearly half of the poses show, as here, the figure doubled forward in this arduous posture, seen from various angles. Seeking to forestall further criticism of his drawing technique, Vincent followed Delacroix's advice—"Work not from the outlines, but from the center"—to create more convincing volumetric forms (quoted in *ibid.*, p. 8). "In these new drawings I'm starting the figures with the torso," Vincent explained to Theo, "and it seems to me that they're fuller and broader as a result. If 50 aren't enough, I'll draw 100 of them, and if that's still not enough, even more, until I've got what I want solidly, that's to say that everything is round, and there is as it were neither beginning nor end anywhere on the form, but it constitutes a single, harmonious, living whole" (Letters, no. 506;

2 June 1885). The composite effect in the present drawing of multiple, interweaving arabesques, echoed in the folds of the peasant's clothing, attests to the artist's success.

During the spring of 1885 the walls of Vincent's Kerkstraat studio filled with his studies for *The Potato Eaters*, hung among the many Millet prints he had collected. "I say again," he wrote Theo, "Millet—is PÈRE *Millet*, that is, counselor and guide in everything, for the younger painters" (Letters, no. 493; 13 April 1885). Vincent carried a sketch book on morning hikes into the fields around Nuenen to "tackle whatever I see people doing in the fields or a home" (Letters, no. 492; to Theo, 9 April 1885). "They remind one of the earth, sometimes appear to have been modelled out of it" (Letters, no. 500; 4 and 5 May 1885). He sometimes spent nights in their cottages, those "human nests" as he called them, which he also drew and painted while compiling his figure studies.

"Painting peasant life is a serious thing," Vincent averred to Theo, "and I for one would blame myself if I didn't try to make paintings such that they give people who think seriously about art and about life serious things to think about. Millet, Degroux, so many others, have set examples of character, of taking no notice of the reproaches of—nasty, crude, muddy, stinking...that it would be a disgrace if one were even to have misgivings... No—one must paint the peasants as if one were one of them, as feeling, thinking as they do themselves" (Letters, no. 497; 30 April 1885).

Vincent struggled to overcome his lack of technical facility by emphasizing qualities he believed to be the more enduring verities in art-marking: hard work and self-sacrifice in achieving an empowering mastery of knowledge and skill, and above all else, the ability to summon to the task a singular sincerity and intensity of feeling. "It all comes down to the degree of life and passion that an artist manages to put into his figure," Vincent stated to Theo (Letters, no. 500; 4 and 5 May 1885).

Having asked Theo to show his studies to the older genre painter Charles Serret, Vincent insisted that his brother press upon him these points on his behalf: "Tell Serret that *I would be desperate if my figures were* GOOD, tell him that I don't want them academically correct...Tell him I think Michelangelo's figures are magnificent, even though the legs are definitely too long… Tell him that in my view Millet and Lhermitte are consequently the true painters, because they don't paint things as they are, examined drily and analytically, but as *they*, Millet, Lhermitte, Michelangelo, feel them. Tell him that my great desire is to learn to make such inaccuracies, such variations, reworkings, alterations of the reality, that it might become, very well—lies if you will—but—truer than the literal truth."

"Showing the FIGURE OF THE PEASANT IN ACTION, you see that's what a figure is—essentially modern —the heart of modern art itself—that which neither the Greeks, nor the Renaissance, nor the old Dutch school have done. This is a matter I think about every day" (Letters, no. 515; 14 July 1885).

Vincent van Gogh, *Jeune femme labourant*, July 1885. Institute of Fine Arts, University of Birmingham.

Vincent van Gogh, *Agriculteur dans un champ*, February and July-September 1885. Vincent van Gogh Foundation, on permanent loan to the Van Gogh Museum, Amsterdam.

18

GEORGES SEURAT (1859-1891)

La rade de Grandcamp (Le port de Grandcamp)

signed 'Seurat' (lower right)
oil on canvas
25¾ x 32 in. (65.4 x 81.2 cm.)
Painted in summer 1885

Estimate on Request

Seurat's *La rade de Grandcamp*, painted in the early summer of 1885, is a key work in the founding of the Neo-Impressionist movement, at one of the decisive moments in the evolution of early modernist painting. This canvas is one of a group of a half-dozen pictures completed that year in which Seurat first expressed his ideas, with confidence and authority, on light, color, and optics in painting. He demonstrated in a clear and accomplished manner the pictorial technique of divisionism that he had pioneered, revealing this innovative and—at that time—controversial method to his fellow painters and the public.

Painted in the small fishing commune of Grandcamp on the Normandy coast, *La Rade* depicts the roadstead—the sheltered anchorage—from which a small flotilla of sportsmen's sail boats has sallied forth into the English Channel. In his Paris studio Seurat had recently brought his monumental masterwork, *Un dimanche d'été à l'Île de la Grande Jatte* (Hauke, no. 162), to its initial state of completion. *La Rade*, together with four other important marine paintings Seurat completed that summer, had a decisive impact on the progress of his work (nos. 155, 156, 158, and 161).

The artist's new, experimental approach had previously seemed tentative and was still subject to further development and refinement. In the Grandcamp marine pictures, however, Seurat achieved and mastered the technical means that most suitably reflected his research and ideas. Following his return to Paris, he again took up *La Grande Jatte*, altering the number and final appearance of the figures, but as importantly he incorporated his latest ideas concerning the application of the divisionist technique according to his theories of color separation and contrasts. He put the finishing touches on his huge canvas during the fall.

When *La Grande Jatte* was first exhibited in Paris at the eighth and last Impressionist group exhibition in May 1886, it hung in a special room between *La Rade* and another Grandcamp painting done the previous summer, *Le Bec du Hoc* (Hauke, no. 159). Together with three other paintings and three drawings, these works displayed the most advanced state of his experimental art at this point, and were subsequently shown at the second Salon des Indépendants in Paris that fall. In February 1887 these and other pictures traveled to Brussels for the fourth annual exhibition of Les Vingt, the association of vanguard Belgian painters.

At each event Seurat's recent paintings attracted much attention and provoked heated disagreement, eliciting responses that ranged from cautious interest in his strange, painstaking technique to downright derision and blanket dismissal of the results. Seurat's treatment of the figures in *La Grand Jatte*, which many considered to be stiff and wooden—too "Egyptian"—bore the brunt of critical abuse. The marine pictures fared more favorably, insofar as their subject and atmospheric treatment seemed to proceed more understandably from the Impressionist practice, which by this point had become familiar enough to open-minded, knowledgeable viewers.

Working in a line of chromatic experimentation that had its roots in the paintings of Delacroix, Seurat saw as the primary purpose of his research the need to bring hard, systematic science into the realm of Impressionist painting. To this young man's way of thinking—Seurat was then only 26—Monet and his colleagues depended too heavily on rudimentary observation and the inconsistencies of an intuitive, subjectively derived approach to method and technique. Seurat wanted to apply more rigorously *objective* means to the pictorial representation of objective reality.

By the mid-1880s, a substantial body of scientific research and credible theory on the subjects of light, color and optics had been published. Michel-Eugène Chevreul, James Maxwell, Hermann von Helmholtz, O.N. Rood, and David Sutter had done groundbreaking and useful work in these fields, all just waiting to be applied with accuracy, insight, and consistency to the practice of painting. The art critic and historian Charles Blanc had incorporated scientific findings in his writings, having published a section on color in his *Grammar of Painting*, 1879. The young scientist Charles Henry, whom Seurat met in 1886, engaged in the most ambitious and far-reaching undertaking of all, in which he sought to bring together all aspects of the arts and sciences within a single, unified aesthetic system. Seurat was drawn to and pondered these ideas; he was clearly in tune with the synthesizing tendency that was everywhere in the air as the century headed towards its final decade. He made his aim no less than the definition and establishment of a comprehensive,

fact-based, scientific system that would constitute the most advanced and truly modern model for painting at that time.

Based on the theories of Chevreul and Rood, Seurat devised a color disc in which he brought together the entire gamut of color hues and intermediate tones, including the colors of available pigments that typically comprised the artist's palette, allowing him to easily identify the complementary of any color or tone. Through the use of these related, interactive tones, applied side by side in strokes of pure color, he maximized simultaneous contrasts of hue, inducing the viewer's eye to optically blend the chromatic elements on the canvas. Seurat called this manner of separating colors by individual brushstrokes "divisionism."

The term "pointillist" has been often used to characterize the appearance of his technique, and in English this word has come to imply, misleadingly, the use of tiny points or dots of individuated color, a method which is actually but one among many kinds of brushstrokes and marks that Seurat and fellow divisionists employed in their paintings. In French, *point* means "stitch," which accurately describes the overall effect of the many small, interwoven marks of paint that make up the surface of a divisionist painting. Nevertheless, as John Rewald has pointed out, "Seurat and his associates carefully avoided the word 'pointillism' in their discussions and always spoke of 'divisionism,' a term which embraced all their innovations" (*op. cit.*, 1978, p. 98).

Seurat preferred to call his theories and technique "chromo-luminarism." In 1887, the writer and gallerist Félix Fénéon coined the term *néo-impressionniste* to signify this new method and its practitioners. Signac later explained that Seurat and his friends allowed adoption of this label, "not in order to curry favor (the impressionists had still not won their battle), but to pay homage to the efforts of their predecessors and to emphasize that while procedures varied, the ends were still the same: light and color." Signac nevertheless clearly delineated the essential difference in method between the two groups of artists: "the technique of the [impressionists] is instinctive and instantaneous, that of the neo-impressionists is deliberate and constant" (quoted in *ibid.*, p. 89).

In March 1885, Seurat had brought to a provisional conclusion his first campaign to complete *La Grande Jatte*, having planned to include it in the Salon des Indépendants that spring, but that exhibition was postponed. In the late spring or early summer, Seurat left Paris to paint in Grandcamp. Like many artists, he liked to get out of the studio and away from city during the summer months to paint elsewhere, preferably working on site, in the open air, before the motif. For the past two years he had dedicated his efforts chiefly to two large canvases and their related studies, *Une baignade à Asnières*, 1883-1884 (Hauke, no. 92; Tate Gallery, London) and thereafter *La Grande Jatte*. The journey to Grandcamp was intended as a welcome change of pace and place. Seurat hoped to refresh his technique, and perhaps even bring back to Paris some new revelation of theory and practice which he could continue to develop during the winter months in his studio.

A sojourn during the summer of 1881 in Pontaubert, the Yonne region, had introduced Seurat to the pleasures of working outdoors. Having accomplished productive work in Port-en-Bessin on the Normandy coast during the summers of 1883 and 1884, Signac appears to have recommended to Seurat the advantages of working at a seaside location, where the experience of space would be more expansive, the light more atmospheric and intense than at any inland site. Seurat's stay in Grandcamp would prove to be a success, and as a result, with the exception of 1887, Seurat would spend each summer of the few years remaining to him, from 1885 to 1890, painting in one of the Channel ports: Honfleur (1886), Port-en-Bessin (1888), Le Crotoy (1889), and finally Gravelines (1890).

Seurat seems to have appreciated the melancholy, contemplative sight of flat, open, wind-swept vistas at Grandcamp. As he explored the coastline east and west of the port, he painted eleven small panels, most of which show a simple composition of sea, strand, and sky, often including some beached fishing boats, as seen in the larger painting *Marée basse à Grandcamp* (Hauke, no. 155). Seurat also executed a single oil study on panel as preparation for the desolate dunescape *Le Fort Samson à Grandcamp* (no. 157) and another for *Le Bec*

Georges Seurat, *Un dimanche d'été à l'île de la Grande Jatte*, 1885-1886. The Art Institute of Chicago.

Claude Monet, *La Terrasse à Saint-Adresse*, 1867. The Metropolitan Museum of Art, New York.

du Hoc. He did not, however, preface either of his two most elaborate compositions of that summer, the present *Le Rade* and *Grandcamp, le soir* (no. 161) with oil studies, nor do drawings exist of these views or any other Grandcamp subject.

La Rade depicts one of the regattas that the Channel ports sponsored during the summer months to attract tourists and vacationers. A small fleet of mid-size, sea-going racing craft is gathered close-in to the shore. Having raised and spread their mainsails, they venture forth into the Channel along an expansive, counter-clockwise track. Other boats hover at the distant horizon; behind them are the bluffs that mark the shoreline of the Cotentin Peninsula. As precedents for this subject, Seurat perhaps had in mind two Monet paintings of 1867, both done in Sainte-Adresse and today in The Metropolitan Museum of Art, New York: *Les Régattes* (Wildenstein, no. 91), which shows the sailboats gathering offshore, and the *Terrasse à Sainte-Adresse* (no. 95) which offers a compositional parallel to Seurat's *La Rade*.

In place of the finely cultivated garden terrace with figures in the lower central section of Monet's painting, Seurat has depicted a wildly overgrown seaside garden set behind a rustic stone wall and stick fence. A sprawling patch of vegetation also dominates the foreground of *Grandcamp, le soir*. Hardly picturesque in itself, the garden nevertheless represents an essential component in Seurat's pictorial scheme, the conjunction of the basic elements of land, sea, and sky. This foliage may have interested Seurat for the possibility it offered him to experiment with various kinds of divisionist brushwork, contrasting his treatment in the land forms with other means given to handling the sea and sky.

Of the five large Grandcamp canvases painted in 1885, only *La Rade* and possibly *Le Fort Samson* remain as Seurat initially painted them. During 1888-1889 the artist retouched *Le Hoc de Bec*, *Grandchamp, marée basse*, and *Grandchamp, le soir*. Robert L. Herbert, closely studying Seurat's technique in *La Rade*, has noted that "This picture was probably the first canvas Seurat undertook during the summer of 1885. Its more varied brushwork places it closer to the Impressionists than other Grandcamp pictures…Seurat's sky consists of a subdued and blended mottling of blue-grays, whites, pale yellows, and pinks. The water is rendered by a horizontal stitching whose multicolored touches give the look of lapping waves. For the foliage and grass Seurat used a varied crisscross of small strokes that suggest natural growth without closely imitating it. The rich play of different touches disguises the fact that underneath the sky and water lies a coating of gray and underneath the foreground one of brown…laid in with large strokes of rather thin paint that did not hide the weave of the canvas. Over the gray undercoating of the water, Seurat brushed his surface colors with horizontal touches that picked out the vertical strands of the canvas. The effect is to break up individual strokes, making them vibrate when we look closely" (exh. cat., *op. cit.*, 1991, p. 239).

In his review of Seurat's paintings in the eighth Impressionist exhibition, Octave Maus described the appearance in *La Rade* of "a white flight of yachts" (quoted in exh. cat., *op. cit.*, 1994, p. 76). The stately alignment of boats, all oriented in the same direction, trace a state of imminent departure, the transition from stillness into motion, and then movement off into the distance, inferring a temporal dimension that adds poetic resonance to one's experience of the picture. In contrast to Monet's *Terrasse à Sainte-Adresse* (Wildenstein no. 95), however, figures are nowhere visible, neither as participants in the activity nor as viewers of it. As Herbert observed in Seurat's oeuvre, "his seaports are vacuumed clean of sociability" (*Impressionism: Art, Leisure, and Parisian Society*, New Haven, 1988, p. 306). The silent procession of sails, appearing pilotless, as if spirits were magically navigating these ghostly vessels, projects an otherworldly, dreamlike quality—a metaphysical dimension, rarely evoked in Impressionism, that anticipated the emergence of Symbolism in painting later that decade and during the next.

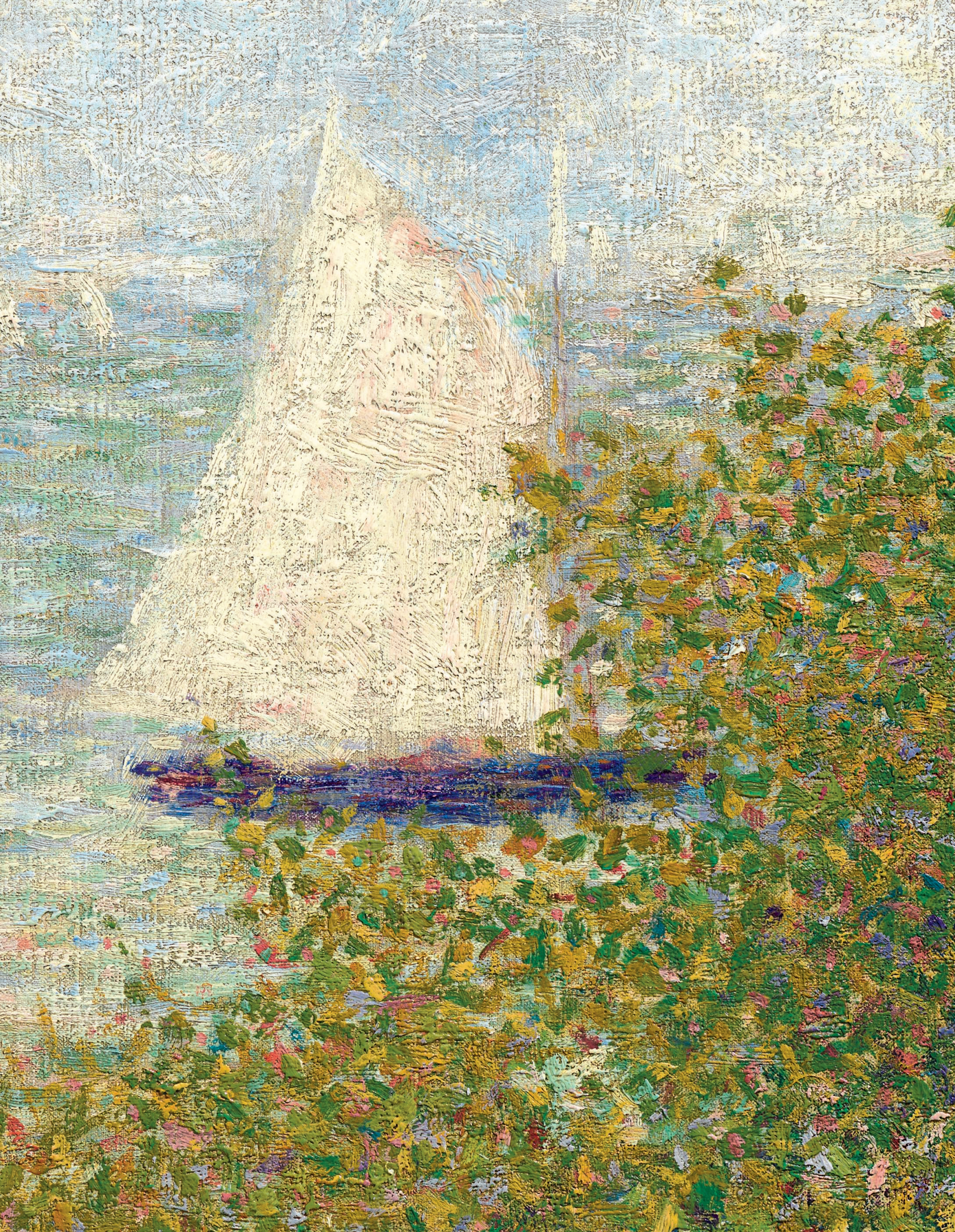
Peggy and David Rockefeller acquired *La Rade* and two other paintings from the Beatty collection in 1955. David Rockefeller recalled that "There were two Seurats available for purchase at that time; the other was bought by John Hay Whitney [*Grandcamp, le soir*]. We probably chose this one because it has sailboats in it and we love to sail. Seurat did so few paintings of this size that we were very lucky to have been able to acquire it. This painting was our introduction to the pointillist style and led to the acquisition of other paintings in a similar mode" (quoted in exh. cat., *op. cit.*, 1994, p. 77).

Georges Seurat, *Le Bec du Hoc à Grandcamp*, 1885. The Tate Gallery, London.

Georges Seurat, *Grandcamp, le soir*, 1885. Gift of John Hay Whitney to The Museum of Modern Art, New York.

Georges Seurat, *Le Fort Samson à Grandcamp*, 1885. The State Hermitage Museum, Saint Petersburg. Photo: © The State Hermitage Museum /photo by Vladimir Terebenin.

opposite:
Detail of the present lot.



19

ODILON REDON (1840-1916)

Fleurs

signed 'ODILON REDON' (lower left)
pastel on blue paper
24⅜ x 18¾ in. (62 x 47.7 cm.)

$1,500,000-2,000,000

Drawing with the vivid tints of his pastel sticks, Redon imbued the present *Fleurs* with an abundance of ecstatic lyricism that transcends the representation of natural appearances, to a degree characteristically his own, but until then unprecedented in the traditions of this genre. The artist regales the viewer with exquisite hybrids of his own imagining—"choice flowers of fantasy no gardener ever saw," as Klaus Berger would describe them (*Odilon Redon*, New York, 1965, p. 90). Evoking only the merest suggestion of corporeal substance, Redon's blossoms burst open as dazzling figments seen in the mind's eye, manifest as evanescent flashes of pure color, the organic life-force transmuted into light.

Redon began his late series of flower paintings, both in oil and pastel, after 1900, when he was in his sixties. He was inclined to move away from the darkness of the troubling visions that had preoccupied him in his hauntingly sinister charcoal drawings, which he called his "*noirs*", and lithographs. "The demons have retired," Berger observed (*ibid.*, p. 88). Responding to the decorative theories of the young Nabi artists—Bernard, Bonnard, Sérusier, Vallotton, and Vuillard—and to the growing fascination with scientific color theory initiated by Seurat and the Neo-Impressionists, Redon began to approach natural motifs from the Symbolist point-of-view of art for its own sake. Capitalizing on the brilliant purity of his medium, Redon relished the opportunity for subjective expression. Color became the artist's chief focus; he was drawn to subjects chiefly for the possibilities they offered him in pursuing his desire for chromatic experimentation and effects. Flowers, "those fragile perfumed beings, exquisite prodigies of light," as Redon described them, were the ideal subject for his latest efforts" (*To Myself: Notes on Life, Art and Artists*, New York, 1986, p. 114).

The botanist Armand Clavaud, Redon's long-time friend and mentor, encouraged the artist's interest in flowers and natural history. Redon and his wife maintained an extensive garden on the property of their country residence in Bièvres, from which he drew continual inspiration. The Impressionists had treated the floral still-life as an occasional subject; Cézanne and Van Gogh, however, made flowers a significant theme in their still-life paintings, more frequently encountered in exhibitions from 1900 onwards. Redon also noted Fantin-Latour's success with this genre; the wide demand for and the consistent salability of floral subjects were a considerable incentive. More importantly, however, Redon's enthusiasm for painting flowers lay within the larger field of his evolving interests; his innovative essays in this genre became the bridge between his earlier works on paper and the great decorations that he painted in his final decade. "The flower-pieces," Berger declared, "constitute the red thread running through his late art" (*op. cit.*, 1965, p. 88).

Before 1905, Redon generally depicted both flowers and vases in a straightforward, naturalistic manner, showing a conventional sense of space defined by shadows and the clear indication of supporting surfaces, such as a table-top or mantelpiece. In the subsequent phase, which lasted for the next several years, the artist moved well beyond the delicate realism of Fantin-Latour, and even the practice of the Impressionists, who had treated color in floral subjects as an observable light-effect. Redon instead rendered flowers in an increasingly decorative and fantasy-like manner, showing the influence of Asian art. "Japanese colored woodcuts helped Redon to gain his freedom," Berger explained. "The great bunches of wild flowers of these years display simultaneously a degree of symphonic richness and harmonic purity never seen before in his work" (*ibid.*, p. 90). Floral works of the final phase, from around 1908 until the artist's death in 1916, display a synthesis of both naturally derived and invented elements, an approach that offered the artist the widest variety of visual effects, from which he could choose as freely as his imagination might inspire him.

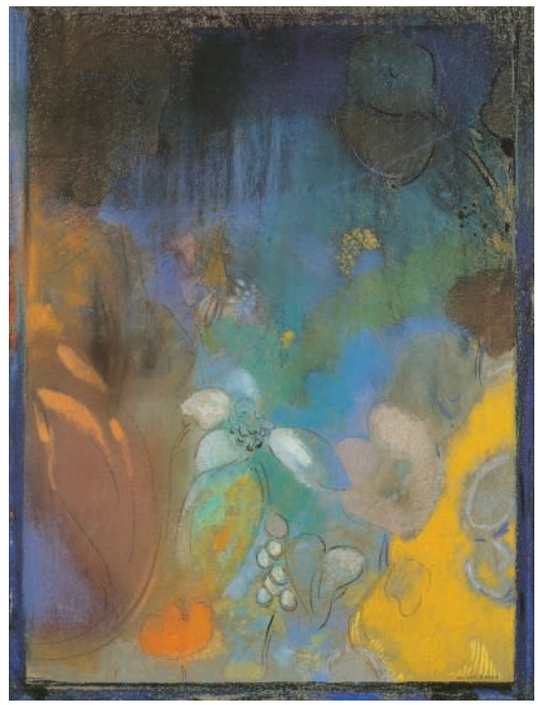
The effusive, pyrotechnic treatment of the blossoming motifs suggests that this pastel *Fleurs* was likely created during the final phase in this stylistic profile. The shifting, ambiguous sense of space within this composition is unusually complex for Redon. To the table-top foreground and upper periphery of the sheet—the

latter displaying a leaf design wallpaper—Redon imparted flatness in the Japanese decorative manner. The flowers are like galaxies throwing off energy and light into the surrounding cosmic expanse. The concentrated application of black pastel suggests a deep, mysterious void behind the vase, which serves to accentuate its shapely contours, lending the object a relative degree of solidity not apparent elsewhere in the composition. The poet Stéphane Mallarmé found in Redon's pictures "a charming game in which the imprecise is associated with the precise" (quoted in *ibid.*).

The Wildenstein catalogue has noted that the vase seen in the present *Fleurs* was the creation of ceramicist Maria Botkin, a friend of the artist; it was itself decorated with a fanciful and virtually abstract floral design, which Redon has suggested with interlacing strokes of pastel. This vase also appears in other paintings and pastels (Wildenstein, nos. 1526-1533 and 1535-1536). As Berger has observed, "at this stage [Redon] elaborates his compositions out of a coalescence of color and graphic elements…With the imagination of the artist we see these flowers as if we have never perceived them before; they are here revealed to us in their reality and introduced to us in their essence as colors, as forms, as order, as organisms. In a different way they are just as mysterious as the dramatic charcoal drawings of the past" (*ibid.*, p. 91).

The first owner of this pastel was Gustave Fayet, a wealthy vintner from Béziers and a painter himself, who became a notable collector of late 19th century and early modern art. Redon met Fayet in 1899; they became close friends after Fayet acquired a Paris residence in 1904. The collector owned paintings by Degas, Renoir, Cézanne, Van Gogh, and especially Gauguin—the organizers of the latter's commemorative retrospective at the 1906 Salon d'Automne drew heavily on his holdings. Fayet was drawn initially to Redon's earlier drawings ("*noirs*") and lithographs, and went on to acquire a number of the artist's late color works. He commissioned Redon to execute pastel portraits of his wife and daughters (Wildenstein, nos. 92-95). Having purchased and restored the Cistercian Abbey of Fontfroide near Narbonne, Fayet invited the artist in 1908 to provide murals for the library, the largest and most elaborate compositions Redon ever created (nos. 2556/1-3). After this time Fayet added only works by Redon to his collection; he owned around a hundred of the artist's pictures at the time of his death in 1925.

Odilon Redon, *Bouquet de fleurs des champs dans un vase au long col*. Musée d'Orsay, Paris.



Odilon Redon, *Profil avec fleurs*. The Solomon R. Guggenheim Museum, New York.

20

HENRI MATISSE (1869-1954)

Paysage de Collioure

signed 'Henri-Matisse' (lower right)
oil on canvas
18⅛ x 21⅝ in. (46.1 x 55.1 cm.)
Painted in 1906-1907

$6,000,000-9,000,000

Henri Matisse painted this vigorously brushed canvas outdoors, *sur le motif*, likely in a single session, working quickly and spontaneously to capture the blazing light of the Mediterranean sun. From the welcome shade of a cypress tree, whose boughs overhang the upper edge of the composition, the artist gazed downhill toward the distant fishing commune of Collioure, located near the border with Catalunya. Two years previously, Matisse and André Derain had turned this ancient, primitive place into a fiery crucible of modern art, forging a new and radical kind of painting in pure colors, on canvases that stunned the public when first shown at the 1905 Salon d'Automne.

Dismayed and perplexed, the critic Louis Vauxcelles dubbed their efforts "*fauve*", as if in the primal fury of their inspiration these two artists, together with some like-minded comrades, had painted like wild beasts. Matisse disliked the term, but by 1907, when he showed this *Paysage de Collioure* at the Salon d'Automne, this characterization had stuck and gained common currency. "The Fauves!"—Vauxcelles again declared in his latest review—"M. Matisse, chief fauve, M. Derain, sub-chief fauve," then naming several followers and apparent fellow travelers (quoted in J. Flam, *op. cit.*, 1986, p. 199). Matisse, then in his late thirties, had become famous, even notorious, as the pre-eminent painter in Paris, who stood at the cutting edge of a new avant-garde.

In May 1906, following a two-week stay in Algeria, his first experience of North Africa, Matisse returned to Collioure as his base of operations, remaining in the Pyrenées-Orientales—apart from a couple of trips back to Paris, and a month in Italy with Leo and Gertrude Stein during the summer of 1907—until he moved back to the capital in early September 1907. From the outset of his second sojourn in Collioure, Matisse was already evolving in new directions. The expressive potential of color remained his primary interest; he had begun working, moreover, toward a formal re-organization of the pictorial surface, in conjunction with a changing emphasis in his choice of subjects.

Painting the land- and seascape in the dazzling light of the South had been Matisse's driving passion during the initial season in Collioure. The figure became the artist's priority during his subsequent stay. Matisse had once again taken up sculpture; Aristide Maillol, who lived in Banyuls-sur-Mer, a few stops distant on the coastal railway, provided technical and critical advice. In Matisse's new paintings, the nude, singly or in groups, became the central element in pastoral, idyllic settings, often in the context of a classical, allegorical theme. He followed *Le bonheur de vivre*, painted in Paris during the autumn and winter, 1905-1906, with the two versions of *Le Luxe* and the study for *La Musique*, which date from the spring and summer of 1907.

The present *Paysage de Collioure* has been ascribed to 1906 or 1907, that is, within the span of Matisse's second sojourn in his southern retreat, having been painted among a series of related landscapes during the summer, early fall, or winter of 1906, or certainly by the spring of 1907. The later date appears less likely, however, as Matisse had begun at that time to experiment with a more thinly painted, abstractly stylized representation of the landscape, which culminated in the Gelman Collection's *Vue de Collioure*, dating from that summer, or perhaps completed after his return to Paris in September 1907.

While the large figure compositions took precedence in the studio, Matisse was reluctant to forego the exhilaration he typically enjoyed while working outdoors, taking in that overwhelming effusion of light, while also absorbing the smells of earth, flora, sea, and sky, feeling the frisson of being connected, in the most direct way possible, to the here and now of his surroundings. This practice allowed Matisse, as Jack Flam stated, to "express the pantheistic vitality that he felt in nature" (*ibid.*, p. 166). The artist's visit to Algeria in May 1906 had been momentous and unforgettable, having opened wide all his senses. Painting in this manner afforded the artist his most authentic contact with the primacy of his sensations—the very essence of being *fauve*.

The landscape around Collioure, though by now familiar territory for Matisse, was still riveting in its primitive, elemental aspect. The site from which Matisse chose to view the town in the present painting was one he favored in other *plein air* canvases

of 1906-1907—he set up his easel on the Roca-Alta d'Ambeille overlooking the town, finding shelter from the sun among the trees in *le bois d'*Ernest Py. The nearest houses lay just beyond the transecting diagonal of the coastal railway tracks. As the focal point in this composition, Matisse sighted on the landmark clock tower, once a lighthouse, that adjoins the portside Église Notre-Dame-des-Anges, highlighted against the dark blue of the Mediterranean.

This scene lent itself to the full range of hues on Matisse's palette, from the sun-scorched earth tones of red, ochre, and yellow, to varied shades of cool and darker greens in the foliage, heightened in places with blue and white tints, interspersed with patches of blanched violet. Matisse was careful to denote the pale cerulean tone of blue along the horizon with the sea, in contrast to the darker cobalt expanse of the upper sky. Unlike the Impressionists, both first generation and Neo-, who had banished black from their paint boxes, Matisse made good use of this color that absorbs all light, for picking out scattered linear features in the landscape, and as a darkening agent with other hues.

Characteristic of Fauve facture are the slivers and patches of canvas that Matisse left untouched and bare, as *passage* between adjacent tones. The variety of marks throughout the composition, from the smallest spots to the larger patchwork of colors, were applied, blended, and scrubbed directly on the canvas. Matisse, in effect, drew this painting with his brush—color and line were united as form. Unlike the larger figure compositions of this period, worked and "layered" during multiple sessions, the composition of this quintessentially Fauve canvas proceeded quickly; the result was rough, but on its own terms whole, harmonious, and complete—the picture would neither require, nor admit, retouching in any way.

"What I am after, above all, is expression. Composition is the art of arranging in a decorative manner the diverse elements at the painter's command to express his feelings."

—HENRI MATISSE

In pursuing a freer and looser handling of his colors, Matisse discarded the Neo-Impressionist conception and practice he had derived from Paul Signac and Henri-Edmond Cross, which laid the groundwork for his Fauve summer of 1905. The small blocks of pink paint at the upper left edge are a peripheral vestige of Neo-Impressionist divisionism. The influence of Signac and Cross had encouraged Matisse to analyze and employ color both as a means and an end in itself. Once freed from the technical discipline of Neo-Impressionism, Matisse was able to bend color to his own will and personal need for expression—"I simply try to put down colors which render my sensation" (quoted in, *ibid.*, p. 41).

Henri Matisse, *Arbres à Collioure*, 1906. Formerly in the Collection of Gertrude Stein; The Metropolitan Museum of Art, The Robert Lehman Collection, New York. Photo: courtesy of the Matisse Foundation. Art: © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York.

Henri Matisse, *Le Luxe (I)*, Collioure, summer 1907. Formerly in the Collection of Sarah and Michael Stein; Musée national d'art moderne, Centre Georges Pompidou, Paris. Photo: courtesy of the Matisse Foundation. Art: © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York.

Paul Cézanne, *La mer à L'Estaque*, 1878-1879. Musée Picasso, Paris.

"I simply try to put down colors which render my sensation."

—HENRI MATISSE

Henri Matisse and Hans Purrmann dining with Michael, Sarah, and Allan Stein, 58 rue Madame, Paris, *circa* 1908. Unknown photographer. Photo: Private Collection / Prismatic Pictures / Bridgeman Images. Matisse: © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York. Picasso: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

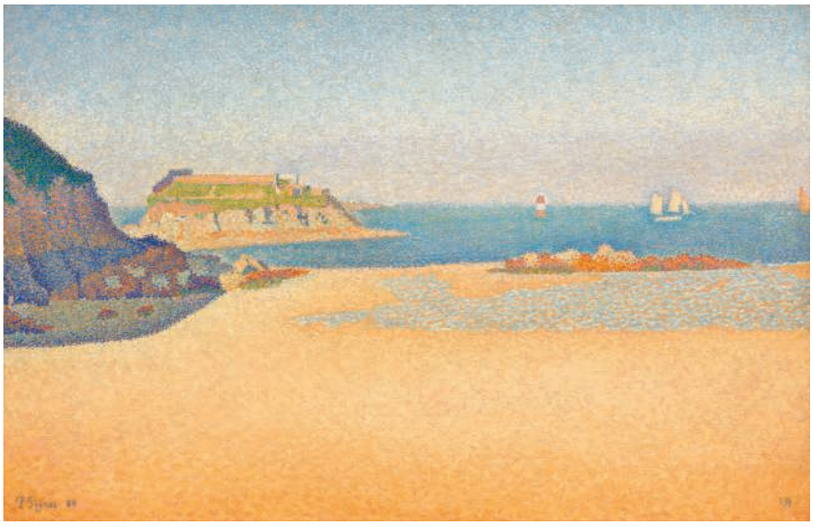
Vauxcelles and other critics viewed Fauvism as sheer anarchy in art, making out the professorial Matisse as if he were some mad terrorist on the loose in the Parisian art world. During 1906-1907, Matisse was actually seeking to foster, as he wrote, "a truer, more essential character" in his art, "to obtain greater stability" (*ibid.*, p. 39). The present *Paysage de Collioure*, its Fauve credentials notwithstanding, reflects this tendency as well. The resolution of these issues, Matisse realized, lie in the work of Paul Cézanne. He never met the master of Aix, but had been aware and appreciative of the latter's work since the late 1890s, well before many of his colleagues. He studied Cézanne's paintings whenever they appeared in the progressive salons, and at Ambroise Vollard's gallery, where he purchased a middle-period *Trois baigneuses* in 1899 (Rewald, no. 360). Cézanne passed away in October 1906, some two weeks into the Salon d'Automne, in which ten of his paintings were on view. Matisse had come back from Collioure to attend. A Cézanne memorial retrospective was slated for the following fall.

Cézanne's influence on Matisse's *Paysage de Collioure* is most outwardly apparent in the framing foliage in the upper part of the composition, a classical device that Cézanne often employed in his mature landscapes. More significantly, however, Matisse took from Cézanne lessons that guided the fundamental organization of space in this picture, deployed in planes of land, sea, and sky. In the locale of Collioure itself, three discernible bands represent the foreground, the middle ground up to the railway, and beyond that, the distance to the tower and the high horizon line where sea meets sky. The downhill illusion of this deep space is vertical and flat, as prescribed in modernist practice. Unlike Cézanne, however, whose more solidly constructed, naturalistic treatment of pictorial motifs is unfailingly legible, Matisse's approach to composition takes on a more abstract, patterned quality, in which no one element stands out among the many others; all are subsumed within the larger whole. "The entire arrangement of my picture is expressive... Every part will be visible and will play its appointed role," Matisse explained, "whether it be principal or secondary" (quoted in, *ibid.*, p. 38).

Matisse chose to exhibit this *Paysage de Collioure*, together with another landscape study, among his seven entries to the 1907 Salon d'Automne. Both paintings (nos. 759 and 759*bis* in the catalogue) were possibly a year or more old, whereas his major contributions to the October exhibition were painted only a few months previously, and represented his most recent ideas on subject, form, and style: *La Musique (esquisse)* and the first version of *Le Luxe*. Matisse perhaps intended to contrast his latest work with examples showing their Fauve origins, tracing the line of his development since the revolutionary summer of 1905. The occasion of the Cézanne memorial tribute, comprising 56 paintings, likely inspired Matisse to include examples of his own work that would honor the late master of Aix. Matisse sought to demonstrate that Fauvism had stemmed as much from the constructive post-Impressionism of Cézanne—a painter newly recognized to have been a guiding pioneer in the modernist adventure—as it had proceeded from the Neo-Impressionism of Seurat, Signac and Cross.

Michael and Sarah Stein, brother and sister-in-law to Leo and Gertrude, likely purchased *Paysage de Collioure* during the 1907 Salon d'Automne; the painting is visible in a photograph of their dining room taken in late 1907 or early 1908. They also acquired *Le Luxe I*. Sarah became one of ten students when Matisse opened his Paris academy in January 1908. The unusual German listing in the provenance occurred when *Paysage de Collioure* was stranded in a Berlin exhibition at the beginning of the First World War; the dealer Franz Gurlitt confiscated the painting and fictitiously "sold" it to himself when America declared war on Germany in 1917. The German painter Hans Purrmann, who studied at the Académie Matisse and was a close friend of Sarah Stein, later assisted in restoring the painting to its rightful owners.

Alfred H. Barr, Jr., director of The Museum of Modern Art, New York, notified the Rockefellers in 1962 that *Paysage à Collioure* was available for sale at Eugene V. Thaw's The New Gallery. The collectors acquired the painting, and began a lasting relationship with Mr. Thaw.



21

PAUL SIGNAC (1863-1935)

Portrieux. La Comtesse (Opus no. 191)

signed and dated 'P. Signac 88.' (lower left) and inscribed with Opus number '191' (lower right)
oil on canvas
23¾ x 36¼ in. (60.3 x 92.1 cm.)
Painted in summer 1888

Estimate on Request

Having worked for the previous two years in the divisionist method of Neo-Impressionism, Paul Signac further perfected this technique, while discovering those locales where he might apply its practice to best effect, in the fifteen oils he painted in the Breton fishing port of Portrieux during the summer of 1888. Located on the Côte d'Armor northwest of the provincial capital Saint-Brieuc, the site depicted here is now part of the popular seaside resort Saint-Quay-Portrieux. Signac was himself vacationing at that time, in the company of his future wife Berthe Roblès and the Symbolist poet Jean Ajalbert, whose book *Sur les talus* the artist had illustrated the previous year. "We decided to spend the summer at the same spot, taking up lodgings at a fisherman's, eating our meals with him," Ajalbert later reminisced. "From Portrieux we sailed over to Jersey. An unforgettable vacation" (quoted in *Signac*, exh. cat., The Metropolitan Museum of Art, New York, 2001, p. 134).

Six of the pictures Signac painted that summer are loosely brushed preliminary studies executed on small wood panels (Cachin, nos. 170, 173-176, and 178 [the last related to the present painting]). The other nine are large-scale canvases in Signac's fully fledged, most rigorous Neo-Impressionist technique (nos. 164-169, 171-172, and 177 [the present work]). Following the custom he had initiated the previous year, the artist designated each of these major canvases with opus numbers (180-185 and 189-191), as if they were symphonic compositions orchestrated in colors. "7 op. from Portrieux (Côtes du Nord)," Signac summed up his stay in an 1890 exhibition catalogue entry. "Jetties, sloops, landmarks, yawls, semaphores, yachts, Icelandic schooner, shoals, lighthouses and beacons: synthesis of a small Breton port" (quoted in *ibid.*). He assigned to *Portrieux. La Comtesse* the number Opus 191. It is the culminating canvas in the 1888 sequence of Portrieux port scenes and seascapes, in which he achieved, as Françoise Cachin stated, "a balance and gentleness that he perhaps never again equaled" (*op. cit.*, 2000, p. 30).

The distant focal point in this composition is the outcropping of rock, crowned with a military fortress and connected by a narrow spit to the mainland, known as L'Île de la Comtesse, named for the Comtesse des Thullais, the proprietress of the island at the end of the 18th century. In the foreground is the Plage de la Comtesse, an expanse of sandy beach still favored by tourists today, which offers a vantage point on the port to the east and for observing vessels as they enter the Bay of Saint-Brieuc. Against expansive color zones of strand, sea, and sky, Signac contrasted smaller-scaled and detailed landscape and marine motifs. The composition is remarkably spare and minimalist in conception, most daringly modernist for its time. In the simplicity and openness of the vast spaces, with the sole hint of animation suggested in the passage of the schooner in the distance, Signac evokes a profoundly contemplative sense of timeless serenity and boundless cosmic scale.

The model for Signac's new approach to composition and method was Georges Seurat's masterwork, completed when the artist was only 26, *Un dimanche d'été à l'Ile de la Grande Jatte* (Hauke no. 162; The Art Institute of Chicago), 1884-1885, premiered in the eighth and final Impressionist group exhibition in the spring of 1886. Seurat conceived the theory and practice of divisionism—later called Neo-Impressionism—as a scientific, rational, and technical corrective to the Impressionists' instinctive and spontaneous treatment of nature. He advocated that the latest findings in color research, as revealed in the writings of Charles Blanc, Charles Henry, Michel-Eugéne Chevreul, and Ogden Rood, be applied to painting in a calculated and systematic manner. "The painter's world is flat and depends on pigments; the scientist's is three-dimensional and depends on light," Robert L. Herbert explained. "The only way to reconcile the two is through the artificial conventions of art" (*Georges Seurat*, exh. cat., The Metropolitan Museum of Art, New York, 1991, p. 5).

To many at the time, Seurat's method seemed absurdly contrived; the artist was ridiculed for his slow and painstaking application of little points of paint. While the Impressionists had employed painterly effects that captured the transience of the natural world, Seurat's novel method created an atomized pictorial world that seemed to vibrate and scintillate in microcosm, while outwardly manifesting a static and inert demeanor. Seurat sought to reveal in his paintings the fundamental aspect of permanence in the material world, intimations of those essential qualities that lie behind the changing face of nature, as inherent in the very properties of art itself. Cézanne had set his sights on a similar, post-Impressionist vision of nature, which he pursued through very different means as a painter. Gauguin and the Symbolists

were also on this track, although their journey took the more deliberately inward path of heightened subjectivity, seeking to experience the world and its meaning through the exaltation of the spirit.

History has generally cast Signac in the role of Seurat's foremost disciple and apostle. He was, in fact, equally a leader and a driving force in the Neo-Impressionist movement. If Seurat had brought the "Word" of divisionism into the world, then Signac became—as Thadée Natanson declared—the "Saint Paul" of the new movement. Having painted his first Neo-Impressionist pictures in the spring of 1886, Signac acted as the leading advocate, interpreter, and promulgator of divisionism. A lively and innovative thinker, knowledgeable on a wide range of subjects, Signac was more articulate as a theorist than Seurat himself. His classic text, *D'Eugène Delacroix au Néo-Impressionnisme*, first published in 1898 and widely re-printed in subsequent editions, became essential reading for understanding the role of color as it had evolved in painting from the early 19th century to the advent of the 20th.

Possessed of a powerfully positive and gregarious personality, Signac was utterly committed to the cause of Neo-Impressionism and eager to win recruits for it. "His generosity acted as a stimulant," Hilary Spurling noted, "and his work opened up dazzling possibilities" (*The Unknown Matisse*, New York, 1998, p. 282). Signac soon sought to guide the practitioners of divisionism in the direction *he* believed the fundamental precepts of method and practice should lead them. Seurat had placed a major emphasis on the dotted, stitched technique as the primary means for achieving the optical mixture of color. Signac realized, as Seurat would eventually come to see, that the use of small marks did not necessarily enhance the luminosity of color. When viewed in a work of any substantial size, the resultant effect of optical mixture actually seemed quite dull, and contributed to an overall grayish aspect in the completed painting. Signac quickly came to favor a more flexible brushstroke of varying size and touch, appropriate to the motifs in the composition and even to the scale of the canvas to maximize the vivid interaction of pure colors and thus lend presence to the artist's forms.

While Seurat and Signac shared a pioneering artistic agenda, and exhibited together, the two artists never worked side-by-side, as Pissarro and Cézanne had done in Pontoise during the mid-1870s, or as Van Gogh and Gauguin had attempted, with a catastrophic outcome, during the fall of 1888 in Arles. Signac and Seurat appeared to make a point of avoiding each other when they left Paris and were engaged in working campaigns elsewhere on site. During the summer of 1885 while Seurat was staying in Grandcamp, Signac was in Saint-Briac, still painting in an Impressionist manner. Seurat was active in Honfleur during 1886, while Signac moved along the Seine around Les Andeleys, where he completed his first divisionist landscapes.

While Seurat remained in Paris during 1887, Signac spent the summer painting in Collioure, his first seaside sojourn on the

Paul Signac, *Collioure. La plage de la ville, Opus 165*, 1887. The Metropolitan Museum of Art, New York.

Paul Signac, *Cap Canaille. Cassis, Opus 200*, 1889. Sold, Christie's New York, 6 November 2009, lot 19.

Paul Signac, *Portrieux. La Houle, Opus 190*, 1888. Staatsgalerie, Stuttgart.

Mediterranean. In July 1888, as Seurat was painting his fine land- and seascapes in Port du Bessin, a Norman town that Signac had recommended to him, Signac was painting similar subjects in Portrieux, as seen here. When their paintings were exhibited side-by-side, critics noted "a fraternal communion of ideas." However, as Marina Ferretti-Bocquillon has pointed out, "New tendencies emerge in [Signac's] landscapes. Their more intense colors and more delineated forms, perhaps better suited to his temperament, had significant impact on his later work" (exh. cat., *op. cit.*, 2001, p. 136).

While residing during the summer and early fall of 1887 in Collioure—a fishing village near the border with Spain—Signac successfully applied in four "Opus" canvases (nos. 164-167; Cachin, nos. 151 and 153-155) the chromatic subtlety of his new technique to project the crystalline light of the South. Nearly two decades later, Signac witnessed the sudden mutation of Neo-Impressionist colorism into the radical, revolutionary facture of Fauve modernism, once again a product of sun-drenched Collioure, in the explosive paintings of Matisse and Derain that stunned the public at the 1905 Salon d'Automne.

After Collioure, Signac was keen to treat the more subtle, silvery light of the Côtes du Nord during his next summer campaign. Favoring the wilder and more desolate terrain of the Breton coast to that of Normandy, Signac decided on Portrieux. Working within the confines of a relatively small geographical area, the artist sought to depict the variety of motifs he had discovered and come to know well, and from them to create a visual totality that would fully represent the character of the place. The Portrieux marines are among the most consistently *pointilliste* of Signac's divisionist canvases. Here Signac developed a compositional manner that he would continue to pursue during the high tide of his Neo-Impressionism, a preference for establishing contrasts between large zones of color. Landscape masses serve as a kind of grand, natural architecture, in broad spaces that pulsate internally from the application of the divisionist brushwork—the resultant sensation of color generates the radiance of light. Signac returned to the Mediterranean the following summer, when he painted on the coast at Cassis.

"New tendencies emerge in [Signac's] landscapes. Their more intense colors and more delineated forms, perhaps better suited to his temperament, had significant impact on his later work."

—MARINA FERRETTI-BOCQUILLON

The first owner of *Portrieux. La Comtesse*, as noted in Signac's *cahier d'opus*, was André Antoine, the founder and director of the avant-garde Théâtre Libre in Paris, which showed the latest plays of Maeterlinck, Hauptmann, Ibsen, and Strindberg, while employing playbills, posters, and décor created by leading modern artists. Antoine acquired this painting from Signac soon after the artist completed it, displaying the canvas in his theater from 1888 to around 1898.

Paul Signac, *Cassis. Cap Lombard, Opus 196*, 1889. Gemeentemuseum, The Hague.

Georges Seurat, *Les grues et la percée à Port-en-Bessin*, 1888. National Gallery of Art, Washington, D.C.

opposite:
Detail of the present lot.

22

PIERRE-AUGUSTE RENOIR (1841-1919)

Gabrielle au miroir

signed 'Renoir.' (lower left)
oil on canvas
31⅞ x 25½ in. (81.1 x 64.7 cm.)
Painted *circa* 1910

$7,000,000-10,000,000

Between 1907 and 1911, Renoir painted several canvases that depict Gabrielle Renard, the principal model and muse of his late years, loosely clad in a semi-transparent white chemise that falls open to reveal her ample form. The most elaborate and fully realized of these paintings show Gabrielle at her toilette—a theme with an illustrious lineage dating back to Renaissance *vanitas* portraits, in which the woman in front of a mirror, gazing at her own image, joins the viewer in treating herself as an object of visual pleasure. In the present canvas, Gabrielle is seated at a small mirrored dressing table, languorously adjusting a scarf in her hair; in a closely related scene, she holds a jewelry box in her lap and pins a single rose blossom in her hair (Daulberville, no. 4152).

"The ostensible theme," John House has written, "is self-adornment and women's preoccupation with appearances; but the vision that is being realized is of course Renoir's own: while Gabrielle prepares herself for display, she displays herself to the painter, who posed her thus, and to the viewer of the picture" (*Renoir*, exh. cat., Hayward Gallery, London, 1985, p. 282).

During the preceding decades, various avant-garde painters had pressed into service the time-honored *vanitas* motif to critique the artifice of modern life. Manet's *Nana*, for instance, depicts a contemporary Parisian courtesan who ostentatiously adorns herself under the scrutiny of a top-hatted client; Seurat, in *Jeune femme se poudrant*, presents a corseted woman before an array of cosmetics from which she constructs her public image. Renoir, in contrast, delights in the play of self-adornment, presenting it as liberating rather than constraining. Gabrielle's cheeks are naturally flushed, her hair escapes the scarf in soft tendrils, and her gown is loose and flowing. Under Renoir's caressing brush, the image of Gabrielle at her *toilette* becomes a pretext for the lavish display of finery in an opulent boudoir interior, enveloped in a vaporous atmosphere of ruddy interior warmth.

"In pictures like this," House continues, "the rhymes and echoes between the objects create a series of metaphorical associations; all become part of a single chain of connections, and all celebrate a set of interrelated values: the physical splendor of young women; the richness of materials and gilded surfaces; the lavishness of flowers. Painting becomes a vehicle for suggesting the correspondence of the senses, and in this fantasy the elements all combine to express youth, growth, beauty, and color—the vision of an earthly paradise" (*ibid.*, p. 290).

Gabrielle, a distant cousin of Renoir's wife Aline, had joined the household in 1894 as the governess to the couple's infant son Jean and quickly became an indispensable member of the family, as well as the artist's studio assistant and favorite model. During the ensuing two decades, Renoir depicted Gabrielle reading, sewing, or caring for children; as a washerwoman in the French countryside and a Roman goddess in *The Judgment of Paris*; and very frequently as an object of erotic desire, as here. Gaston Bernheim de Villers described Gabrielle as "an extremely beautiful brunette—charming and intelligent. When you arrived for luncheon you were almost certain to find Renoir painting her, either in the nude or wearing transparent oriental robes" (quoted in exh. cat., *op. cit.*, 1994, p. 75).

In the present scene, Gabrielle is clad much as Bernheim described—in a vaguely exotic-looking gown, with a sash and head scarf that add an overtly non-Western overtone to the ensemble. During the 1870s, Renoir had painted several ambitious Orientalist studio scenes, including a free and somewhat risqué transposition of Delacroix's masterpiece *Les femmes d'Alger*. "There isn't a finer picture in the world," the artist later told Vollard of Delacroix's original. "How really Oriental those women are—the one who has a little rose in her hair for instance!" (quoted in *Renoir in the 20th Century*, exh. cat.,

Los Angeles County Museum of Art, 2009, p. 294). In Renoir's version of this erotically charged harem scene, two women assist a central figure at her toilette, one holding up a small mirror and the other a hairpin and silver necklace—preparing her for display, like Gabrielle in the present scene. In 1881-1882, Renoir followed in the footsteps of Delacroix and went to Algeria to paint, the only one of the Impressionists ever to experience this fabled region first-hand.

Although Renoir never again traveled outside of Europe, he re-visited Orientalist themes in his work repeatedly during the last decade of his career. North Africa was more fashionable than ever in France by this time, recalling the taste for Japonisme a generation earlier, and a new group of young avant-garde artists had begun to explore the region—most notably Matisse, who voyaged to Algiers and Biskra in 1906. In 1909, the year before he painted *Gabrielle au miroir*, Renoir created a pair of large decorative panels for Maurice Gangnat, which depict dancing girls—Gabrielle with castanets, the ginger-haired Georgette with a tambourine—in sumptuous, Algerian-inspired costume. Between 1915 and 1919, after Gabrielle had left the household, he repeatedly posed his new model Dédée in a silk brocaded vest (a *ghlila*), a sheer white chemise, and a gold-colored turban. This is the ensemble, minus the vest, that she wears in his last major subject painting, *Le Concert*, a glowing testament to the artist's lifelong affirmation of sensual beauty.

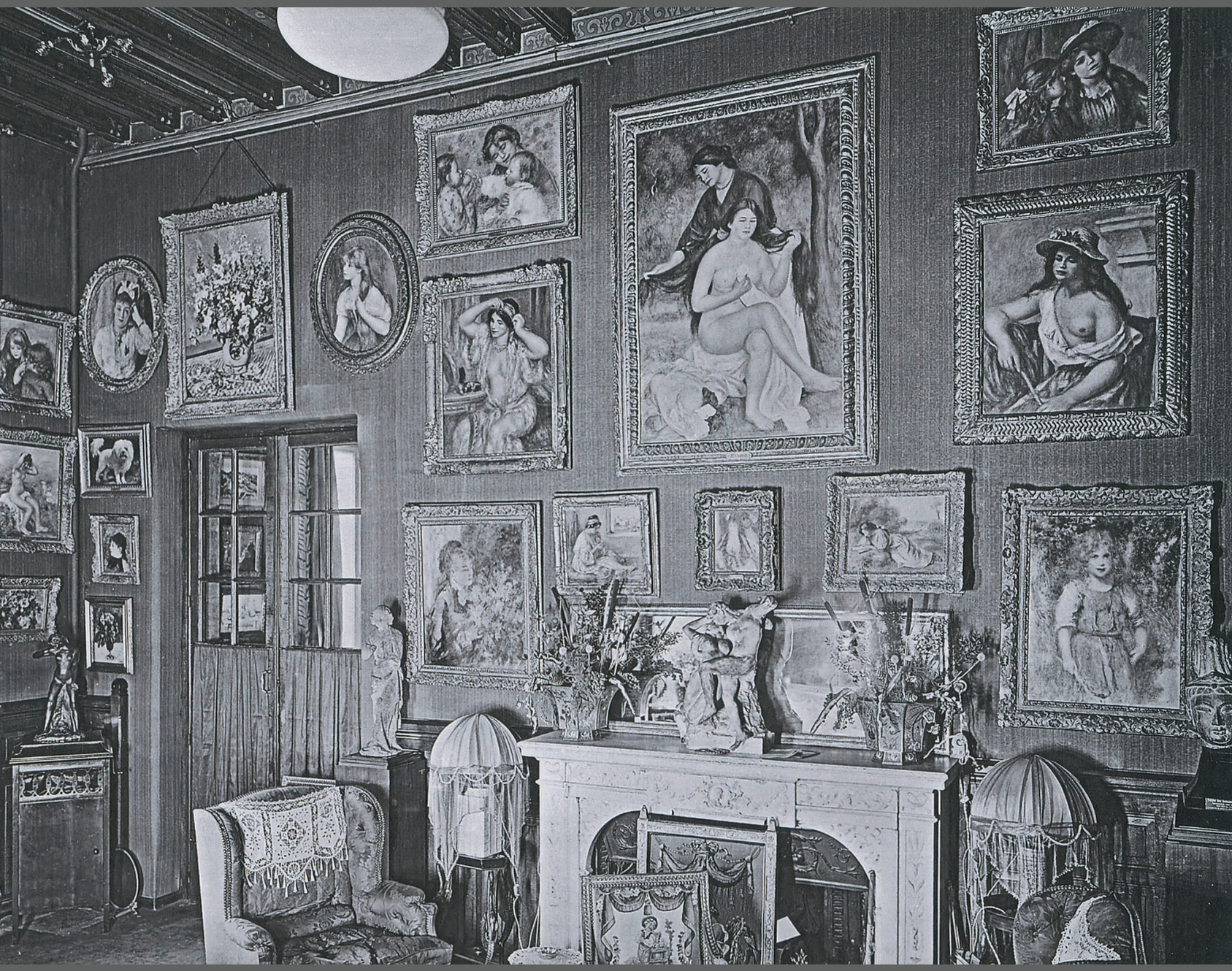
In these valedictory scenes, the colorful foreign garments do not create an authentic ethnographic reality, as in traditional Orientalist painting, but rather represent one component of the aging artist's deeply personal, idyllic vision. "Forms dissolve into a generalized, dream-like evocation far removed from direct observation," Ann Dumas has noted (*Renoir's Women*, exh. cat., Columbus Museum of Art, 2006, p. 66). Instead of reinforcing his models' exotic costume with the corresponding props of a harem interior, as he had during the 1870s, Renoir now posed them incongruously in an overtly French Rococo studio environment. In the present canvas, for example, Gabrielle sits at a gilded oval *guéridon* with a matching mirror; in other paintings, the interior space features flowered wallpaper, vases full of roses, or a European tea set. The effect is to undermine the viewer's expectations, reminding us that the work is not a representation of reality, but an artificial pictorial world.

"Working with models upon a stage—with anchors in physical reality firmly fixed before his eyes—Renoir was able to break with reality, to create a world that could exist only in the studio and in his paintings," Claudia Einecke has explained. "Paradoxically, it is precisely the material triggers of Renoir's late costume pictures—the real models, the real furniture, the real costumes—that sent his imagined world to another register, one that is neither pure reality nor pure imagination, but the hybrid he described as his goal. In their dual nature as both representation and construct,

Georges Seurat, *Jeune femme se poudrant (La toilette)*, 1890. Courtauld Institute Galleries, London.

Edouard Manet, *Nana*, 1877. Kunsthalle, Hamburg.

The present painting in the home of Josse and Gaston Bernheim-Jeune, 107, avenue Henri-Martin, Paris, 1924. Unknown photographer.



these paintings offer a world that is particular unto itself. A world that only belongs to art" (exh. cat., *op. cit.*, 2009, p. 67).

These studio masquerades were a key source of inspiration for Matisse, nearly thirty years Renoir's junior. Matisse met the Impressionist painter in late 1917, during his first winter's stay on the Côte d'Azur, and visited him frequently at Cagnes until Renoir's death two years later. In the context of the post-war *rappel à l'ordre*, Renoir's return to an Orientalist iconography represented an affirmation of French tradition, providing a living link with Delacroix as well as the Ingresque tradition of studio Orientalism. Moreover, as Kirk Varnedoe observed, "Renoir's canon of female beauty seemed to embody a special marriage between classicizing idealism and a distinctly modern, specifically French sense of sophisticated pleasure" (exh. cat., *op. cit.*, 1994, p. 34).

When Matisse began his own series of odalisques in 1919, he followed Renoir's venerable example by posing his favorite models in the intimate surroundings of his studio with no pretense at a plausible ethnography of costume or setting. In *Odalisque à la culotte rouge*, for example, the model reclines on a striped *chaise longue* before panels of floral fabric that Matisse mounted on portable wooden frames, creating a private pictorial theater. "In his own act of homage to the deceased Renoir, Matisse took up, continued, and 'completed' one of the master's preferred final subjects," Roger Benjamin has written. "Even as his life was drawing to a close, Renoir was once again showing younger painters the way forward" (*Renoir and Algeria*, exh. cat., Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, 2003, p. 117).

The first owners of the present painting were the dealers Josse and Gaston Bernheim-Jeune, who acquired it from Renoir in 1910 and kept it for their personal collection. The canvas was exhibited at The Museum of Modern Art in New York during the summer of 1939 and remained in storage there throughout the Second World War and was subsequently sold to the Bignou Gallery. On the recommendation of MoMA's curator Alfred Barr, Jr., Peggy and David Rockefeller acquired the picture in 1951, their first purchase of a major Impressionist canvas. "It is a very beautiful painting which we have enjoyed first in our home in New York City," David Rockefeller wrote (M. Potter et. al, *op. cit.*, 1984, p. 43).

Pierre-Auguste Renoir, *Parisiennes habillées en algériennes (Le Harem)*, 1872. National Museum of Western Art, Tokyo.

Henri Matisse, *Odalisque à la culotte rouge, aiguière, et guéridon*, 1926. Musée de l'Orangerie, Paris. Photo: © RMN-Grand Palais / Art Resource, NY. Art: © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York.

23

HONORE DAUMIER (1808-1879)

Conversations d'avocats (Deux avocats)

signed 'h Daumier' (lower left)
gouache, watercolor, brush and pen and black ink on paper
10¾ x 8⅝ in. (27.3 x 21.8 cm.)
Executed in the late 1860s

$1,000,000-1,500,000

Honoré Daumier's father, an aspiring poet and playwright, once worked as a clerk in bankruptcy court to support his family, and found for his twelve-year-old son a job as a bailiff's errand boy. Throughout his career as an artist and illustrator, Daumier retained a fascination for the real-life drama of the law courts, and made the judicial business a leading, definitive theme in his work. As an *avocat* of a different sort, clad not in black robes but in a blue artist's smock, he pleaded his case on behalf of the indigent and unfortunate, and against those who would oppress them, with the power of his empathetic, trenchant, and—when required—caustic pen and brush.

In his influential essay *Le Peintre de la vie moderne*, published in 1863, the poet Charles Baudelaire exhorted artists to turn aside from the academic convention of treating history or mythological painting as the subject most worthy of their endeavors, and to give expression instead to the manners, morals, and appurtenances of society in their own time. Daumier needed no such advice; his early drawings and lithographs were already bound up with everyday life, "the prose of his own time, which becomes proper history for him," Colta Ives has written. "The scenes and figures chosen from it were of the same significance for him as an artist as if they belonged to the worlds of myth or religion" (*Daumier Drawings*, exh. cat., The Metropolitan Museum of Art, New York, 1992, p. 19).

The passing parade of sophisticated bourgeois display on the grand boulevards held little interest for Daumier. An uncompromising truth-seeker, possessed of a combative, liberal bent, the artist probed and scrutinized ever more deeply the complex inner workings of French society, weighing the nation's realities against its pronounced ideals. A beat far more to his liking were the stately but grim halls of justice where people of all classes, from every walk of life, daily crossed paths, caught up in the machinations of the French legal system.

Justice was harsh and often unfair; foremost among all considerations, the interests of the ruling class had to be served. Pompous judges and haughty lawyers held in their hands the fates of an unending stream of unfortunate, downtrodden, and pathetic souls. The result was a daily drama, ordinary and often depressingly baleful, but for Daumier, it was utterly engrossing, and revealed the true state of the nation. The courtroom resembled the theater stage, peopled as if with actors playing out their parts, in a variety of roles that were tragic, melodramatic, or comic by turns. These proceedings possessed the compelling power of a timeless ritual, which has come down to us today, even as a form of entertainment, as large television audiences tune into weekly courtroom dramas and reality shows.

Daumier's personal confrontation with the legal system of the courts came early in his career. In 1832, during a period when censorship laws had ostensibly been relaxed, he was nevertheless charged, together with his publisher and printer, for contemptuously caricaturing King Louis-Philippe in the shape of Rabelais's monstrous Gargantua. All three were convicted and

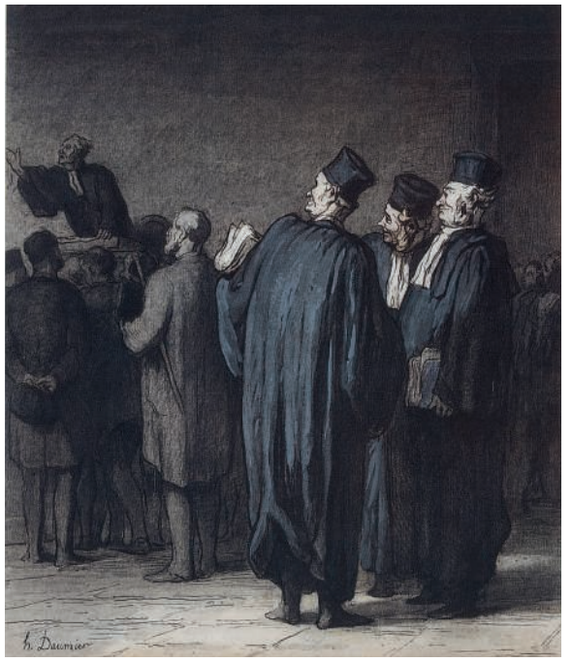
sentenced to six months' imprisonment and a fine, but only the artist was required to serve his sentence. Later that same day, Daumier was acquitted of charges relating to a print he made that had offended Napoleon II, a presumptive heir to the throne, and his supporters.

This experience did not embitter Daumier, who made good use of his prison term to create a series of watercolors, *Chimères de l'imagination*, later published as lithographs, which were his finest works to date. Having experienced the vagaries of the court system, however, he came to view, with intense disdain, the shortcomings of the judges, and especially the posturing, theatrics, and varying degrees of incompetence he observed among the attorneys, all of whom seemed to make the outcome of such proceedings, the administration of true justice, an arbitrary affair at best.

There are all kinds of attorneys among Daumier's depictions, "lazy lawyers, greedy lawyers, as well as those 'who plead too little and those who plead too much'" (*ibid.*, p. 175). *Conversation d'avocats* is among the artist's more sympathetic treatments of these subjects. "[Some] scenes have a more cheerful tone," as Roger Passeron noted, "the barristers are smiling, people at ease among their own kind, some like successful conspirators. By way of example we might mention *Conversation d'avocats*, in which one lawyer is seated, looking relaxed, discoursing scintillatingly, while the other, standing, is listening with an appreciative smiling" (*op. cit.*, 1981, p. 230).

One may detect a resemblance between the standing attorney and Daumier himself, as seen in Etienne Carjat's photograph *circa* 1861-1865. The present watercolor was likely done around the time of Carjat's portrait, among a series of consummate watercolors that Daumier completed on the barrister theme during the mid- and late 1860s. Having inserted himself into this conversation, the artist appears to infer that there might indeed be some exemplary fellows whose discourse is worth listening to. The insights that Daumier drew from judicial scenes transcend any specialization of subject. The range of characterization in these works is subtle and encyclopedic—observe in the present watercolor the fascinating contrast of expressions and personality types, to whom Daumier has imparted a greater degree of individualization than in other works on this theme. The seated figure possesses a gaunt and patrician profile, suggesting a sensitive, fastidious, and even ascetic nature, one given to careful thought and precise speech, while the standing man—stockier, with a rotund face and broad smile—displays the more self-satisfied air of a man of worldly appetites.

"Daumier's particular genius is evident in the stunning and disciplined clarity of his images," Ives has written. "The artist never became mired in detail or narratives that required explanation, but instead concentrated on defining character through incisive description. Thus, true identities are revealed in overconfident strides, inflated chests, histrionic gestures and smug expressions…They finally represent for us neither lawyers nor judges, but personifications of human weakness dressed up in dark robes" (exh. cat., *op. cit.*, 1992, p. 175).



Honoré Daumier, *Le grand escalier du Palais de Justice, circa* 1865. The Baltimore Museum of Art.

Honoré Daumier, *Les Avocats, circa* 1865-1867. Walters Art Gallery, Baltimore.

24

EDOUARD VUILLARD (1868-1940)

Les rues de Paris,* panneaux pour Henry Bernstein: Seconde série, *La Place Vintimille

***La Place Vintimille* (VII-516.3)**
peinture à la colle over charcoal on paper laid down on panel
78¾ x 19⅝ in. (200 x 49.9 cm.)
Painted in 1909-1910

***La Place Vintimille* (VII-516.4)**
peinture à la colle over charcoal on paper laid down on panel
78¾ x 19½ in. (200 x 49.6 cm.)
Painted in 1909-1910

$2,000,000-3,000,000

In November 1908, at Vuillard's solo show at the Galerie Bernheim-Jeune, the main attraction was a stately ensemble of four decorative panels, each more than six feet tall, depicting the streets of Passy, the quiet Parisian neighborhood where the artist had lived until a few months earlier. These paintings, which are offered in the present sale, caught the eye of the playwright Henry Bernstein, whose flamboyant lifestyle bore no small resemblance to the sensational melodramas that he crafted for the Parisian stage. Bernstein acquired the four Passy panels from Bernheim-Jeune for his stylish bachelor pad on the rue Haussmann, paying the dealer more than three times the price that Vuillard had received for the ensemble. Delighted with his purchase, Bernstein commissioned the artist a few months later to produce another set of four Parisian cityscapes with the same dimensions, to complement the earlier ensemble. The present lot consists of two of these paintings; the other pair now belongs to The Solomon R. Guggenheim Museum in New York.

For the second Bernstein project, Vuillard again chose as his subject the city streets in close proximity to his own home. By that time, however, the artist had left Passy and had returned to his old neighborhood on the edge of Montmartre, in the livelier Batignolles quarter. Sleepy, suburban Passy, he had come to feel, was too far from the commercial center of Paris and the homes of his closest friends; moreover, he felt out of place among the well-heeled residents of the district. "Leave rue de la Tour with the intention of never returning," Vuillard recorded in his journal on 18 July 1908. "Pleasure in being again at Clichy" (quoted in G. Groom, *op. cit.*, 1993, p. 172).

The artist took a corner apartment on the fourth floor at 26, rue de Calais, with splendid views over the Place Vintimille, a small oval park contained within a city block. Rather than reprising the street-level perspective of the Passy views for the new set of decorative panels, he opted to work from the elevated vantage point of his window, capturing the lively activity of this popular, middle-class neighborhood. One of the four paintings in the ensemble—part of the present lot—depicts a plunging vista along the rue de Calais, recalling the rapidly receding suburban arteries of the Passy sequence. Here, however, Vuillard used the decorative cornice of his apartment building to crown the image, marking out his own viewing position in the very foreground as a foil to the rush into depth of the street below. The other three paintings represent the Place Vintimille itself, with its familiar population of couples *en promenade*, nannies with their wards, and figures seated on benches. The central portion of the square is depicted in the panel seen here, while the left and right sides appear in the two Guggenheim panels.

Vuillard worked on the paintings intensively during the winter of 1909-1910, delivering them to Bernstein in late March. As the artist composed these high-angle views, with their radically cropped forms and sharply tilted planes, the innovations of Japanese print-makers were never far from his mind. "Clearer appearance of the square, imagination somewhat aroused, mental labor, the Japanese prints of Hiroshige," he noted in his journal (quoted in cat. rais., *op. cit.*, 2003, p. 804). Vying with this decorative impulse, however, was a burgeoning naturalistic interest in rendering a particular moment in time, inspired by

a revelatory visit to Monet in early December. "Project for the Bernstein paintings. Memories of Monet," Vuillard recorded. "His newness still for me" (quoted in G. Groom, *op. cit.*, 1993, p. 175). In the rue de Calais painting, Vuillard captured the effect of muted light breaking through heavy cloud cover; in the Place Vintimille sequence, a ray of low winter sun rakes across the left-hand panel, becoming slightly more muffled in the central scene, and disappearing behind gray skies in the panel on the right.

"The panels reconcile the artist's ties to the decorative, and thus to the goal of pictorial harmony," Elizabeth Easton has written, "with the careful depiction of time of day, weather conditions, and anecdotal particularities of specific moments during his observation of objective reality. In this way, the panels offer a resolution between the complexities of Vuillard's early work, which strove to depict an 'idea,' and the embrace of the real world that occupied the last three decades of his career" (M. Drutt, ed., exh cat., *op. cit.*, 2001, p. 248).

Vuillard left no indication of how he intended the four panels in this group to be installed. The three paintings of the Place Vintimille have often been described as a triptych, based upon their seemingly continuous, panoramic view of the square. Yet slight discontinuities in the roofline and foreground suggest that Vuillard conceived them as loosely linked views—each painted from a distinct vantage point, under slightly different conditions of weather and light—rather than as a unified whole. The Rockefeller panel, perhaps the first to be painted, is more freely brushed than the paintings in the Guggenheim and lacks a full-sized distemper study, suggesting to Margaret Potter that "as the conception evolved, Vuillard may have intended that the views of the Place Vintimille function alternatively as a triptych or a diptych" (*op. cit.*, 1984, p. 215).

Guy Cogeval has proposed, furthermore, that Vuillard envisioned the panels from the outset as functioning in pairs, one wider and one narrower like the views of Passy (A. Solomon and G. Cogeval, *op. cit.*, 2003, p. 805). Bernstein's daughter later recalled that all eight panels were hung in the boulevard Haussmann apartment on double doors, which faced into the salon on one side and the dining room on the other. The apartment, she wrote, was "done up tastefully, beige silk on the walls, thick curtains, Chinese-style lacquered furniture from England, Coromandel screens, and eight Vuillard panels in lieu of doors" (quoted in *ibid.*, p. 804). Vuillard saw the Passy panels *in situ* in Bernstein's apartment in October 1909 and returned there in November to measure the space, suggesting that he designed the second set of panels with this location in mind.

The Bernstein commission marks the first of three ambitious decorative projects that Vuillard devoted to the Place Vintimille over the course of his career. In the earlier Passy panels, the artist had experimented with an exceptionally loose brushstroke and an open, airy composition that he would never repeat in his subsequent decorations. "The Place Vintimille panels, on the other hand, would be a touchstone," Gloria Groom has written, "for other small- and large-scale works on similar themes" (*op. cit.*, 1993, p. 177).

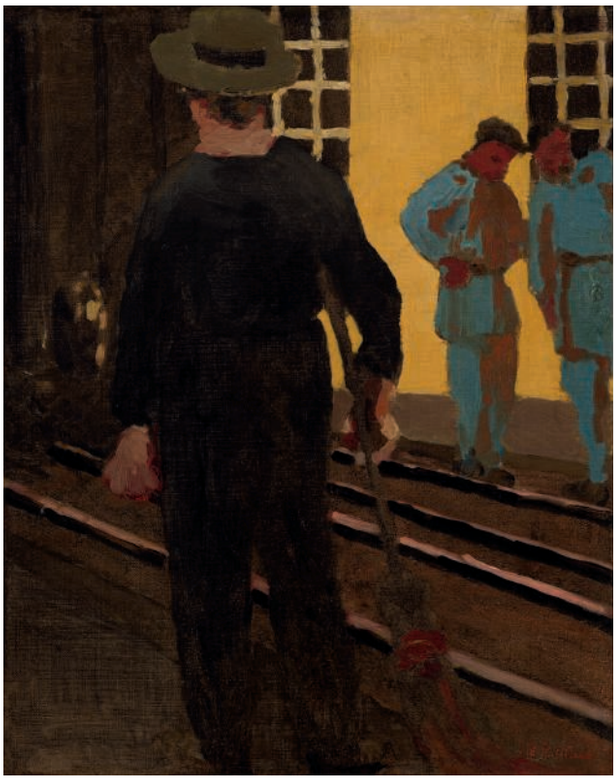
In 1911, the year after he completed the Bernstein commission, Vuillard painted a five-panel folding screen for the American singer Marguerite Chapin that depicts the Place Vintimille under bright summer sun (Cogeval and Salomon, no. IX-165; National Gallery of Art, Washington, D.C.). The screen repeats the steep, panoramic perspective of the Bernstein panels, but adopts a tighter angle of vision over the square. In 1915, Vuillard received a commission from Emile Lévy to paint the Place Vintimille once again, this time from the less vertiginous vantage point of the second-floor apartment to which he had recently moved (no. X-102).

Edouard Vuillard, *Place Vintimille*, 1909-1910. The Solomon R. Guggenheim Museum, New York.

"I cannot pass the Place Vintimille, under these chestnut trees that Vuillard so often painted, from the height of his family apartment at the corner of the rue de Calais, without thinking that I am there at a crossroads of time, at a turning point of Parisian sensibility and French art."

—PAUL MORAND

Vuillard lived above the Place Vintimille for the rest of his life, and his name has become intimately associated with the small park. "I cannot pass the Place Vintimille," wrote the author Paul Morand in 1943, three years after the artist's death, "under these chestnut trees that Vuillard so often painted, from the height of his family apartment at the corner of the rue de Calais, without thinking that I am there at a crossroads of time, at a turning point of Parisian sensibility and French art" (quoted in *ibid.*, p. 240).



25

EDOUARD VUILLARD (1868-1940)

Le balayeur sur la voie

stamped and indistinctly stamped again with signature 'E Vuillard' (Lugt 2497a; lower right)
oil on canvas
16 x 12¾ in. (40.9 x 32.5 cm.)
Painted *circa* 1891-1892

$2,000,000-3,000,000

Vuillard painted this enigmatic scene of a trio of railway workers around 1891-1892, at the height of his association with the circle of young avant-garde painters who called themselves the Nabis, from a word in Hebrew and Arabic that means prophet, inspired, or chosen. It was during this period, in a career that lasted more than sixty years, that Vuillard produced his most forward-looking, anti-naturalist, and provocatively modern work. The Nabi group also included Paul Sérusier, Maurice Denis, Paul Ranson, and Pierre Bonnard, among others—all of whom had been students at the Académie Julian in Paris, until its conservative curriculum sent them into revolt. Denis, the most vocal proponent of Nabi ideas, dated the inception of the movement to the summer of 1888, when Sérusier brought back from Pont-Aven a small landscape that he had painted under Gauguin's tutelage. It was rendered in pure, unmixed colors that do not transcribe the actual appearance of nature, but rather suggest the painter's deeply subjective emotional response before the motif. The Nabis called this magically auspicious painting *Le Talisman*.

"Thus was introduced to us for the first time, in a paradoxical and unforgettable form, the fertile concept of a flat surface covered with colors assembled in a certain order," Denis explained. "Thus we learned that every work of art was a transposition...a passionate equivalent of a sensation received" (quoted in H.B. Chipp, ed., *Theories of Modern Art*, Berkeley, 1968, p. 101).

Turning their backs on Seurat's divisionist approach, then all the rage in Paris, the Nabis—like Gauguin—moved resolutely toward an art of synthesis. They agreed on a number of principles central to the artistic revolution that was then underway, including the rhythmic and abstract composition of the painting, the importance of Japanese prints and other non-Western art, and the idea that a picture should represent a profound enigma. "The paintings from this period, inspired by the *Talisman*, are small works, which slowly but inexorably radiate their own inner sonority," Guy Cogeval has written. "Many of the works produced by the visionary Nabi [Vuillard] are mysteries that have to be solved, works whose rhythm and line imposed themselves on his consciousness like a kind of automatic writing" (*Vuillard*, exh. cat., National Gallery of Art, Washington, D.C., 2003, p. 53).

In *Le balayeur sur la voie*, Vuillard elevated a quotidian urban scene decisively above the realm of the everyday through daring chromatic combinations, striking contrasts of scale, and dramatic lighting. The canvas centers upon a shadowy figure in the foreground, who wears dark clothes and a broad-brimmed hat and holds a broom at his side. His back is turned to the viewer, and his looming form extends the full height of the canvas. His stiff posture contrasts with the natural, relaxed stance of two men in the middle distance, clad in blue work clothes, who seem to be conversing on a break from their labors before a sunlit yellow wall. Railway tracks, edged with pink reflections, cut across the composition on a diagonal, isolating the figure in the foreground from the workers in blue, and then fade into the darkness at the left side of the canvas.

Like Bonnard, with whom he shared a studio in 1891, Vuillard was a tireless walker and an inveterate observer. *Le balayeur sur la voie* probably had its inception in a fleeting moment that caught the artist's eye as he rambled through the French capital, much like his vignettes of children frolicking in public parks and dock workers on the banks of the Seine. The Gare Saint-Lazare,

where Vuillard might have taken note of the railway workers, was located some fifteen minutes by foot from his family home in Saint-Honoré, almost directly *en route* to his studio on the rue Pigalle. "His continual walks through Paris, his almost metronomically obsessive observation of the slightest detail that 'shimmered' in his mind, opened up many perspectives," Cogeval has written. "His discovery of new realities, the broadening of his wide culture, his ever-alert intellectual curiosity—all were bound up with his growing love of strolling through the city" (*ibid.*, pp. 7-8).

Back in his studio, Vuillard distilled the memory of his visual experiences on canvas, here focusing on the disquieting presence of the black-clad figure, brought unexpectedly close to the picture plane and backlit against the citron-yellow wall. As in a photograph taken with the camera pointed directly into the sun, this effect hides detail and emphasizes contour, reconciling the figurative subject with the decorative surface unity of the painting. The unmodulated contrast between an incandescent background and a figure seen in silhouette was one of many unconventional lighting effects that Vuillard explored during his Nabi years, often drawing on his experience designing sets for experimental theater. In a production of Henri de Regnier's Symbolist play *La Gardienne*, for instance, Vuillard effectively transformed the actors into flat silhouettes by placing them behind a translucent gauze scrim. The result resembled a live-action version of the shadow plays that Vuillard enjoyed at Le Chat Noir, one of his favorite nocturnal haunts, in which zinc cut-outs were backlit and their silhouettes projected on a small stage.

Among avant-garde painters and dramatists of Vuillard's day, shadows were widely equated with the essential, intrinsic self—the inside, the underside, or the dark side—rather than with the external, descriptive appearance of an individual. In *Le balayeur sur la voie*, the use of silhouette to render the railway sweeper is central to the expressive force of the scene, transforming a familiar urban character into a figure of mystery and portent. We might well recall a piece of advice that Gauguin gave to Émile Bernard in 1888, after instructing him to abjure the use of shadow for traditional illusionistic purposes: "If in your composition, shadow enters as a necessary form, it's a completely different thing. Thus if instead of a figure you put the shadow only of a person, that is an original departure, the strangeness of which you have calculated" (quoted in N. Forgione, "'The Shadow Only:' Shadow and Silhouette in Late Nineteenth-Century Paris," *Art Bulletin*, vol. 81, no. 3, September 1999, p. 490).

Peggy and David Rockefeller acquired *Le balayeur sur la voie* from the dealer Sam Salz in 1953. "This painting differs from most Vuillards that we were familiar with...in that it is rather sharper in its outlines," Mr. Rockefeller recalled. "It was especially admired by Alfred Barr and subsequently by a good many other people who like Vuillard, including William Rubin" (M. Potter et al., *op. cit.*, 1984, p. 212).

Edouard Vuillard, *La grand-mère Michaud à contre-jour*, 1890. Hirshhorn Museum and Sculpture Garden, Washington, D.C.

Edouard Vuillard, *Portrait de Lugné-Poe*, 1891. Memorial Art Gallery of the University of Rochester, New York.

Pierre Bonnard, *Le cheval de fiacre*, *circa* 1895. National Gallery of Art, Washington, D.C.

26

CLAUDE MONET (1840-1926)

Extérieur de la gare Saint-Lazare, effet de soleil

signed and dated 'Claude.Monet 78' (lower right)
oil on canvas
24⅛ x 31¾ in. (61.3 x 80.7 cm.)
Painted in Paris, 1877

Estimate on Request

"We see the broad sweep and tumultuous movement in this train station where the ground shakes with every turn of the iron wheels. We hear the shouts of the workers, the sharp whistles of the engines blasting their cry of alarm, the incessant noise of scrap iron, and the formidable panting of the steam. The pavements are damp with soot and the air is charged with the bitter odor of burning coal. Looking at this magnificent painting, we are gripped by the same emotion as before nature" (quoted in *The New Painting: Impressionism 1874-1886*, exh. cat., Fine Arts Museums of San Francisco, 1986, p. 223).

So wrote the critic Georges Rivière in April 1877, describing the extraordinary ensemble of paintings that Monet had completed just weeks before at the Gare Saint-Lazare, the largest and most heavily used of the seven train stations in Paris. During the previous decade, under the aegis of Baron Georges Haussmann, Napoleon III's powerful Prefect of the Seine, the Gare Saint-Lazare had been expanded to accommodate an upsurge in train traffic, resulting in a radical reorganization of the surrounding network of streets. The station was therefore a vivid symbol not only of the modern metropolis, but also of the exponential growth of the railway system, one of the nation's primary agents of change and advancement. Monet could not have picked a better subject for what would turn out to be his last and most ambitious confrontation with the contradictions and complexities of modernity, before he abandoned the painting of contemporary life and turned to pure landscape.

During his English sojourn in 1870-1871, Monet had admired the Romantic painter Turner's celebrated view of a locomotive, speeding so fast that it becomes a blur, and it was this same unstoppable dynamism that the Futurists would attempt to capture when they painted trains and their stations some four decades hence. Monet, on the other hand, found the poetry of modernity in more prosaic moments, depicting the trains slowly shuttling in and out of the Gare Saint-Lazare, bringing with them great billows of steam and smoke. In the present painting, we are deep in the railway cut, and three trainmen look toward a tunnel in the middle ground, where a locomotive is about to emerge. The buildings at street level seem to float, dematerialized, on the volumes of vapor that reach up the canvas to merge with the clouds.

"For many Parisians," Kirk Varnedoe observed, "this site would have been only a hellish no-man's land of grime and clatter; but for Monet it was the modern equivalent of a great harbor, where the city opened onto the countryside and lost its insularity in its newly swift connections to its suburbs, other cities, and nations beyond" (exh. cat., *op. cit.*, 1994, p. 26).

Monet indeed would have known these train routes well. When he set up his easel at the Gare Saint-Lazare in early 1877, he had been living for just over five years in the lively suburban town of Argenteuil, a fifteen-minute trip by rail from Paris. The postcard-picturesque enclave, a hub for recreational boaters and other leisure-seekers, had undergone substantial changes during this time. Agrarian land was increasingly being converted for housing, a new iron works was set to open, and plans were being made to bring a second rail line through town—all in the name of progress. As Argenteuil became more thoroughly modern, however, its appeal for Monet began to wane. Between 1872 and 1875, he had portrayed the town as a veritable suburban paradise, its contemporary pleasures in perfect harmony with its timeless natural beauties. In 1876, by contrast, he turned his back on the town and sought his subjects principally within his own sequestered garden.

Monet also spent as much time as possible away from Argenteuil in 1876. He undertook a brief campaign in Paris in the spring, his first in three years, but painted only in the Tuileries and the Parc Monceau, abjuring overtly modern subjects. In July or August, he traveled to rural Montgeron to create four decorative panels for the collector Ernest Hoschedé. Although only a few miles further from Paris than Argenteuil, Montgeron was an

entirely different world, with neither industry nor vacationing crowds. Hoschedé had a studio on his property where Monet could work and an isolated fishing cabin on the willow-lined banks of the Yerres where he could enjoy the pleasures of nature. Monet remained at this idyllic, pastoral retreat until December.

In January 1877, however, the artist made a sudden about-face. Returning to Paris, he tackled the most radically modern subject that the city had to offer: the Gare Saint-Lazare. "The fire still burned within him to be the painter of modern life," Paul Tucker has written, "even if Argenteuil no longer seemed to be his preferred setting" (*Claude Monet: Life and Art*, New Haven, 1995, p. 92). In short order, he found a small apartment at 17, rue Moncey, roughly a ten-minute walk from the train station, and set to work with great fervor. He was already selling paintings of the depot by early March, and by the end of that month he had brought the entire sequence—twelve canvases in all—to fruition (though he evidently did not sign and date the present example until the next year, perhaps when it left his studio). When the Third Impressionist Exhibition opened in early April, seven of the thirty works that Monet showed were views of the Gare Saint-Lazare.

Produced in an intensely concentrated burst of creative energy, Monet's investigations of this quintessentially modern milieu represent his first major commitment to pursuing a single subject through a long sequence of variations. A unifying feature of all twelve views is the thick clouds of steam and smoke—the underlying force of industrial power—that pervade the scene, causing forms to emerge and dissolve in ephemeral, unpredictable ways. For a painter who repeatedly challenged himself to give form to the most elusive of visual effects, such a spectacle would have been irresistible—and indeed, legend has it that Monet persuaded the station master to keep the trains idling in the depot or the switchyard after they completed their runs.

Unlike Monet's later series, however, which maintain a consistent vantage point throughout, the paintings of the Gare Saint-Lazare seem to lead the viewer around the station as though on a tour, each canvas capturing a different area and atmospheric effect. "In the end, the Gare Saint-Lazare paintings are more an exploration of the bustling railroad station than a methodical examination of it," Tucker has written, "more of an ensemble than a series *per se*" (*Monet in the '90s: The Series Paintings*, exh. cat., Museum of Fine Arts, Boston, 1989, p. 29).

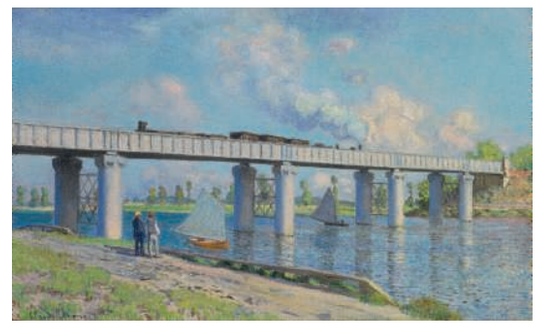
Monet very likely began this pictorial survey by painting inside the depot. The interior views are the most heavily worked in the group and their compositions are the most traditionally balanced, suggesting that Monet started them *sur le motif* and completed them in the studio. The station was divided into two large bays, each with an enormous iron-and-glass roof. The southern bay or main line terminal, completed in 1837, was used for the long-distance Normandy lines, while the northern bay or Auteuil station, added in 1851-1853, handled the burgeoning suburban services. Monet painted two views of each side of the depot, standing near the terminus of the tracks and looking east along the rails (Wildenstein, nos. 438-441). Faintly visible in the distance are the iron trellises of the newly constructed Pont de l'Europe, an immense bridge consisting of six intersecting spans that carried the surrounding streets over the tracks.

To paint the remaining eight views in the sequence, Monet moved outside the Gare Saint-Lazare to the switchyards where the trains were shunted. In one canvas, he set up his easel just beyond the main line depot near a row of storage sheds; in another, he drew closer to the Pont de l'Europe, looking up at the span as it crosses the tracks toward the rue de Rome (Wildenstein, nos. 446 and 442, respectively). In three additional views, he positioned himself close to or beneath the massive bridge, but turned and looked back across the tracks toward the rue d'Amsterdam and the station itself (nos. 445, 447-448).

Gustave Caillebotte, *Le Pont de l'Europe*, 1876-1877. Kimbell Art Museum, Fort Worth.

Edouard Manet, *La Gare Saint-Lazare*, 1872-1873. Formerly in the Collection of H.O. and Louisine Havemeyer; National Gallery of Art, Washington, D.C.

Claude Monet, *Le pont du chemin de fer à Argenteuil*, 1873. Sold, Christie's New York, 6 May 2008, lot 21.



The present canvas is the larger and more fully finished of two closely related views that Monet painted from a spot on the far side of the Pont de l'Europe, between the bridge and the Batignolles tunnel, which was taken out of service in 1921 and subsequently demolished. The mouth of the tunnel is clearly visible in the middle distance in the present painting, while billows of steam from an arriving train obscure the entrance in the smaller version (Wildenstein, no. 444). The latter canvas uses cool tones to suggest a raw and wintry day, while the present scene is flooded with warm sunshine. Patches of green and pink on the embankment at the right may represent brightly colored advertisements, visible in contemporary photographs of these tracks. Monet made a rapid sketch of the same view in the sketchbook that he used at the Gare Saint-Lazare in 1877 (Musée Marmottan, Paris), and he painted one final canvas that depicts the tracks just north of the Batignolles tunnel (no. 449).

oblique renderings of the ways the city and its people are forced to change their patterns of association" (*Impressionism: Art, Leisure, and Parisian Society*, New Haven, 1988, p. 29).

Of all three painters, however, Monet was the only one audacious enough to descend to the level of the tracks to paint. Manet and Caillebotte both observed the station from the street above, where their figures are separated from the rail yard by unembellished metalwork embodying raw industrial power. The iron railings in Manet's canvas and the latticework in Caillebotte's are symbols of the segmenting of Paris, of the discontinuities between the environment of middle-class strollers (the street) and railroad workers (the tracks). In Monet's paintings of the depot interior, the viewer still occupies a relatively familiar position, that of a bourgeois commuter. The steam in these more conventional views creates a celebratory effect, mixing with the

Joseph Mallord William Turner, *Rain, Steam, Speed: The Great Western Railway*, 1844. National Gallery, London.

Claude Monet, *Le Pont de l'Europe, Gare Saint-Lazare*, 1877. Musée Marmottan, Paris.

Claude Monet, *La Gare Saint-Lazare*, 1877. Musée d'Orsay, Paris.

Monet, of course, was not the first of his Impressionist colleagues to paint the area around the Gare Saint-Lazare. In the Salon of 1874, Manet had shown a now-iconic scene of his favorite model Victorine seated on the rue de Rome, above the very same stretch of the rail yards that Monet depicted in the present canvas (Rouart and Wildenstein, no. 207). In 1876, Caillebotte painted two monumental vistas of the Pont de l'Europe, which hung in the same room as Monet's Gare Saint-Lazare series in the Third Impressionist Exhibition the next year (Berhaut, nos. 49 and 51). "Each of the three painters turned his back on history, on anything that smacked of sentiment or the merely picturesque," Robert Herbert has written. "Each chose a central feature of the altered city, the hub of its new network of movement. Each expressed the mobility brought about by the industrial revolution, not by close views of speeding trains, but by

light that floods the shed from the glass roof so that the structure appears nearly weightless—a marvel of modern engineering.

In the exterior scenes, by contrast, we are in a service artery—the veritable entrails of the city—and the street hovers above us, distant and inaccessible. The steam now seems to undercut the rationality of the view, suggesting a critique of the forces of progress that had wrought such profound changes at Monet's beloved Argenteuil. In the present canvas, a rectangular red signal panel provides a point of focus amidst the veils of vapor, but it seems small and insubstantial against the billowing steam. "When he moves out from the sheds themselves," Tucker has written, "forms become more evanescent and incomplete. It is a world that has lost the clarity and meaning that Monet's earlier works had propagated so forcefully" (*op. cit.*, 1995, pp. 96-98).

When the Third Impressionist Exhibition opened in April 1877, virtually all the reviewers—supporters and detractors alike—recognized in Monet's Saint-Lazare series an unprecedented evocation of the modern urban experience. "[His] brush has expressed not only the movement, color, and activity but also the clamor; it is unbelievable," wrote an anonymous critic for the newspaper *L'Homme libre*. "The station is full of din—grindings, whistles—that you make out through the colliding blue and gray clouds of dense smoke. It is a pictorial symphony" (quoted in, *ibid.*, p. 96).

"The prices they were asking seemed high... but we thought that they were both such outstandingly beautiful paintings that we bought them without much hesitation. We have been increasingly glad that we did so, as they are two of the pictures we enjoy most particularly."

—DAVID ROCKEFELLER

By the time the reviews started to appear in print, however, Monet had already left Paris and returned to Argenteuil. There, he virtually stopped painting, producing only four new canvases during the next nine months. Having completed the Gare Sainte-Lazare sequence so rapidly, it is possible that his creative energy was depleted, or that he became preoccupied by the increasingly poor health of his wife Camille and his complicated relationship with Ernest Hoschedé's wife Alice. He also sold quite a few paintings from his sizable inventory in the latter months of 1877, suggesting that he had decided to concentrate his efforts on generating income—and staving off creditors—following his return to Argenteuil.

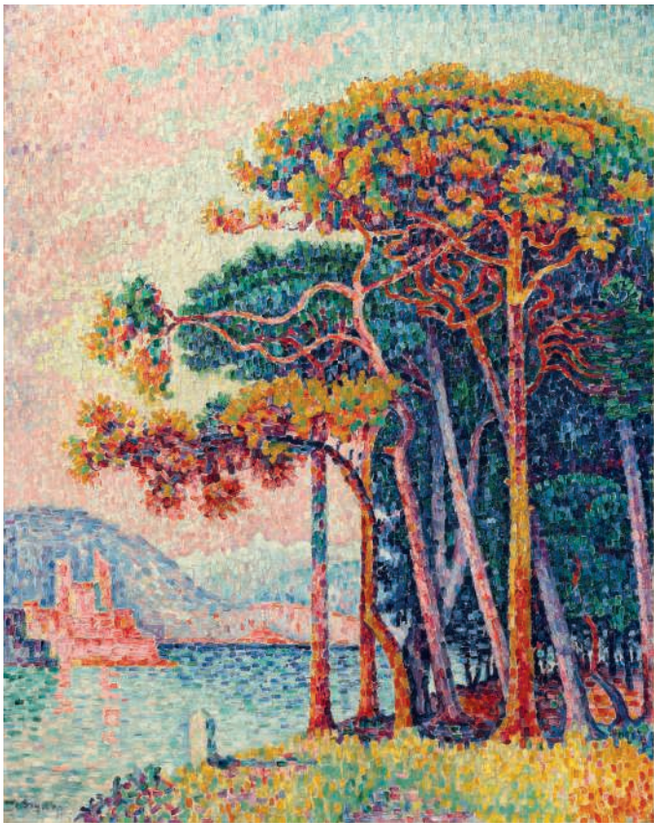
"But it does not seem coincidental that this hiatus should occur immediately after an unprecedented experience of absolute opposites—the sublimity of Montgeron and the flurry of the Gare Saint-Lazare," Tucker has noted. "He undoubtedly found himself unable to reinstate his former fantasy of Argenteuil, precisely because, more than at any time before, it had been shown to be exactly what it was—a myth, an unreality" (*op. cit.*, 1982, pp. 169-171).

In January 1878 Monet left Argenteuil for good, settling some sixty kilometers downriver at the rural hamlet of Vétheuil, as yet untouched by the encroachments of modernity. Having traded the contradictions of contemporary life for the beauties of unspoiled nature, Monet never again painted in Paris or the close suburbs and never again grappled with overtly modern themes. His twelve views of the Gare Saint-Lazare represent a final, valedictory confrontation with the most evident of all agents of change—the railway—before the painter of modern life gave way to the painter of pure landscape.

Peggy and David Rockefeller purchased *Extérieur de la gare Saint-Lazare, effet de soleil* from the dealer Sam Salz in 1958, along with the Matisse *Odalisque*. Both paintings had been in the collection of Mr. and Mrs. Leigh Block, whom David Rockefeller had known from his days as a trustee of the University of Chicago. "The prices they were asking seemed high," he later recounted, "but we thought that they were both such outstandingly beautiful paintings that we bought them without much hesitation. We have been increasingly glad that we did so, as they are two of the pictures we enjoy most particularly" (M. Potter et. al., *op. cit.*, 1984, p. 140).

Claude Monet, *Les voies à la sortie de la Gare Saint-Lazare*, 1877. Private Collection.

Umberto Boccioni, *Gli addii: Stati d'animo II*, 1911. The Museum of Modern Art, New York.



27

PAUL SIGNAC (1863-1935)

Antibes (la pinède)

signed and dated 'P Signac 1917' (lower left)
oil on canvas
36⅜ x 29 in. (92.3 x 73.5 cm.)
Painted in December 1917

$4,000,000-6,000,000

In December 1917, working in his studio from a watercolor study he had done three years earlier, Paul Signac completed this painting of a stately grove of aged, umbrella-like stone pines (*pins parasols*), located on the Pointe de Bacon, from which the port of Antibes lay visible across the bay. The old fortress and cathedral towers, looming high above a formidable, white stone sea wall, are the landmarks of this ancient fishing and trading town on the Mediterranean; these motifs also figure in paintings by Boudin, Monet, and Renoir. While the latter were artists on tour, making their way along the coast to or from Italy, Signac in the late 1890s came to reside in the Midi, and since 1913 had been dividing his time between homes in Saint-Tropez and Antibes.

The crowns of the great pines appear to shelter Antibes, a place which had become a haven for Signac, far removed from the carnage of the First World War, then in its fourth year. Aged fifty at the outbreak of the conflict, the artist was too old for military service. Although far from any danger, such as Parisians faced from random, terrorizing air raids, Signac endured instead a crisis of confidence in the fundamental values he had long held dear.

A dedicated pacifist and humanitarian, Signac had been shocked at the sudden and uncontrollable escalation of events that led the European powers to draw up sides and foolishly declare war in August 1914. From his point of view as an ardent anarchist, Signac railed at the absolutist regimes—those of the German Kaiser, the Austrian Emperor, and the Russian Czar—which had foisted a false rationale for war on working-class masses who harbored no animosity toward one another, but having been fed hateful, nationalist jingoism, patriotically sacrificed themselves in many millions on battlefields across Europe. The artist wrote to his wife Berthe: "I really think that I shall never be able to recover from the appalling distress in which I am sinking, despite my efforts" (quoted in *Signac 1863-1935*, exh. cat., The Metropolitan Museum of Art, New York, 2001, p. 314).

As a founding member of the Salon des Indépendants in 1884, Signac persuaded the organization to suspend its customary annual spring exhibition for the duration of the war. To have proceeded with these events, he argued, was unfair and disrespectful to the many potential participants, including men half his age and less, some just beginning their careers, who had been called up to serve their country in the armed forces and found themselves in harm's way. He often wrote to these young artists at the front to lift their morale.

Between the outbreak of the war and—still nearly a year away—the Armistice of November 1918, Signac painted only seventeen canvases, none in the remainder of 1914, just one in 1915, and then only a handful in each of the ensuing three years of hostilities. He suffered from time to time from a shortage of paints. "I have sent seven paintings to Bernheim," he wrote to artist Charles Angrand in January 1917, "three years' work!" (quoted in *ibid.*, p. 315). Signac had been planning an exhibition in Paris at the end of the year when news of the Bolshevik Revolution arrived from Russia. The artist wrote to the gallerist Félix Fénéon on 18 November that he would not visit Paris while "we are undergoing these horrors" (*ibid.*). Signac was able to sell, nonetheless, a few paintings as were necessary to sustain himself, his new companion Jeanne Selmersheim-Desgrange, their daughter Ginette (born in October 1913), and the households in Saint-Tropez and Antibes.

Only one painting that Signac completed during the Great War clearly refers to the conflict, *Le nuage rose*, 1916 (Cachin, no. 509). A squadron of torpedo boats skirts the horizon, while a solitary fishing boat drifts in the foreground, perhaps symbolic of the artist himself and his situation. A wild, banshee-like

Signac was drawn to the ancient Mediterranean way of life, steeped in the natural harmonies of land and sea, and the embracing warmth of the Midi climate. Above all, he reveled in the glorious landscape, suffused throughout with the brilliant, crystalline splendor of light reflected off the coastal waters, and glinting off the foliage of pine and olive groves. Antibes provided precious comfort for the artist's troubled spirit during the difficult wartime period.

apparition appears to have conjured forth an ominous, towering cloud, resembling the smoke of a massive explosion, setting the sea aglow with its pinkish, blood-tinted reflection.

Other wartime pictures depict Signac's favorite haunts along the coast, in the vicinities of Antibes, Saint-Tropez, and Cannes, which during the 1920s and 1930s became known as the Côte d'Azur and developed into the popular vacationer's and tourist destinations they are today. Greek traders settled the site of the present-day port of Antibes as the town of Antipolis during the 5th century BCE. Signac was drawn to the ancient Mediterranean way of life, steeped in the natural harmonies of land and sea, and the embracing warmth of the Midi climate. Above all, he reveled in the glorious landscape, suffused throughout with the brilliant, crystalline splendor of light reflected off the coastal waters, and glinting off the foliage of pine and olive groves. Antibes provided precious comfort for the artist's troubled spirit during the difficult wartime period.

Signac painted *Antibes (la pinède)* in his accustomed divisionist manner, employing the larger, block-like strokes of pure and tinted colors that he favored after the turn of the century, which may be likened to the tesserae in a mosaic, such as those in the medieval Byzantine manner the artist had admired during his travels in Italy. The larger stroke animates the essentially flat, zoned spaces in Signac's compositions, while also serving to construct, as if with colored bricks and mortar, the forms within them. Matisse, Derain, Delaunay, Picabia, and others worked their way through a similar divisionist phase, a debt they owe to Signac and his colleague Henri-Edmond Cross. Employing this method became a rite of passage for any devotee of colorism in painting, empowering them to forge their own contributions to early 20th century modernism.

Antibes (la pinède) is most significantly a landscape as allegory, Signac's deeply felt encomium for the French nation—past, present, and future. The pine grove is symbolic of its enduring people, standing tall, unbowed, united, even if some branches of evergreen foliage have browned and withered in the fiery sun, as if in the crucible of war. A white stone memorial stele, reminiscent of such monuments in antiquity, honors the sacrifice of someone perhaps known to the artist, and many more who were not.

Paul Signac, *Le nuage rose (Antibes)*, 1916. Isabelle and Scott Black Collection.

Paul Signac, *Les bricks-goélettes, Antibes*, 1916. Sold, Christie's New York, 1 May 2012, lot 25.

Paul Signac, *Antibes, le fort depuis Juan-les-Pins, circa* 1914. Formerly in the Collection of Claude Monet; sold, Christie's Hong Kong, 26 November 2017, lot 124.

28

PIERRE BONNARD (1867-1947)

Corbeille de fruits sur une table dans le jardin du Cannet

signed 'Bonnard' (lower right)
oil on canvas
26¾ x 21⅝ in. (67.8 x 55 cm.)
Painted in Le Cannet, *circa* 1944

$2,000,000-3,000,000

In a corner of the verdant, overgrown garden of his house at Le Cannet, Bonnard painted a shallow wicker basket filled with bright red cherries and golden grapes—a sensuous bounty of local fruits, tipped toward the picture plane for the viewer's visual delectation. The tabletop that supports this luscious still-life is rendered in a tapestry of green, blue, and magenta hues, suggesting that Bonnard studied the motif in a partially shaded spot. The Mediterranean light filters through the surrounding foliage and illuminates the fruit itself, which stands out against the cool ground like glowing round jewels. "Bonnard's objects are pervaded by the light and heat of the sun," Charles Sterling has written, "whose rays seem to melt down the fruits to a colored essence of their flesh and their taste; his interiors are fragrant with it" (*Still Life Painting from Antiquity to the Twentieth Century*, New York, 1981, p. 124).

Corbeille de fruits sur une table dans le jardin du Cannet is unusual in Bonnard's *oeuvre* as a still-life composition with an outdoor setting; he far more often painted fruit and flowers in the dining room of his home at Le Cannet or in the small sitting room upstairs. The dense wall of greenery behind the table, however, creates the illusion of an enclosed space, completely blocking the sky. In Bonnard's many paintings on the theme of the open door or window, his goal was to create a spatial link between the intimacy of the interior and the expansiveness of landscape. Here, he has united these two different realms of experience into a single alluring scene, evoking an *al fresco* repast on a hot summer's day.

Unlike his old friend Monet, who was famous for the meticulously cultivated grounds of his house at Giverny, Bonnard preferred to let his gardens grow wild, reveling in the exuberance of nature. In the present painting, a tropical-looking plant with narrow, pointed leaves stretches toward the upper edge of the canvas at left; to the right, Bonnard has rendered the foliage as a nearly abstract passage of variegated green tones, applied with fluid, wash-like effects to suggest the dappling of the sunlight. "Bonnard greatly liked to hoe and even more to dig, water, and do all kinds of gardening except restricting the growth of the plants and flowers," Thadée Natanson recalled (quoted in *Pierre Bonnard, Observing Nature*, exh. cat., National Gallery of Australia, Canberra, 2003, p. 54).

Pierre Bonnard, *Corbeille de fruits reflétant dans une glace de buffet, circa* 1944-1946. Gift of Peggy and David Rockefeller to The Museum of Modern Art, New York.

"The finest of Bonnard's late pictures throb with intensity. He secured a magical transformation of the real world so that the interior of his studio or his garden at Le Cannet assume an infectious radiance. His rich orchestration of color records a world which was on the verge of disappearing at the end of his life."

—DENYS SUTTON

Bonnard painting in his studio at Le Cannet, 1946. Photograph by Brassaï. © CNAC/MNAM/ Dist. RMN-Grand Palais / Art Resource, NY; © ESTATE BRASSAÏ – RMN-Grand Palais.

Bonnard painted this brilliantly colored composition around 1944, when the German Occupation was in its fourth and final year. Until 1938, he and his wife Marthe had lived a peripatetic life, spending the spring and summer months at Vernonnet in Normandy and the remainder of the year at Le Cannet, overlooking the Côte d'Azur. As Europe drew toward the brink of war, however, Bonnard sold his home in the north and took permanent refuge at Le Cannet, where his life and his art became completely intertwined. "As for moving into a palatial hotel for a little material comfort," he wrote to Matisse in 1941, "I would lose the basis of my existence, the constant contact with nature, and my way of working" (quoted in *Bonnard at Le Bosquet*, exh. cat., Hayward Gallery, London, 1994, p. 40).

The artist remained in voluntary exile at Le Cannet even in the face of great personal loss and mounting isolation. His brother Charles, his dealer Josse Bernheim, and his close friend Vuillard all died within a year of each other; Denis, Roussel, and Maillol, three companions from his early Nabi days, were next. Most devastating of all was Marthe's death in January 1942, which left the artist alone at Le Cannet. "Nature is the only consolation at this time," wrote the deeply grieving Bonnard, depicted in contemporaneous self-portraits with sunken eyes and an emaciated frame (quoted in N. Watkins, *Bonnard*, London, 1994, p. 217).

In the present canvas, filled with vivid color and burgeoning life, Bonnard repudiated the sorrow stemming from these tragic circumstances. "The pain and desolation of the final self-portraits were vanquished by the radiant vision of his late style," Nicholas Watkins has written. "Paintings that began in the memory of the first impression...were transformed through color into glorious light-filled tapestries" (*ibid.*, p. 217). Here, the encompassing foliage serves to insulate the garden from the world outside, like a medieval cloister. The platter of cherries and grapes is positioned at the very edge of the table, suggesting that it was set down quickly; there is an air of subtle expectation about the scene, as though someone—perhaps Marthe—might return to partake of the ripe fruit. At the same time, the deeply saturated hues and the warm golden light create a pervasive mood of timelessness and nostalgia.

"The finest of Bonnard's late pictures throb with intensity," Denys Sutton concluded. "He secured a magical transformation of the real world so that the interior of his studio or his garden at Le Cannet assume an infectious radiance. His rich orchestration of color records a world which was on the verge of disappearing at the end of his life" (*Pierre Bonnard*, exh. cat., Royal Academy of Arts, London, 1966, p. 24).

Peggy and David Rockefeller acquired *Corbeille de fruits* from Wildenstein in 1963. "We saw it and liked it immediately," David Rockefeller recalled. "It has a kind of liquid quality to the painting and a freshness of color which is very beautiful. It is over the mantel in our bedroom at Hudson Pines" (M. Potter et al., *op. cit.*, 1984, p. 231).

29

ALFRED SISLEY (1839-1899)

Les peupliers à Moret-sur-Loing, après midi d'août

signed and dated 'Sisley. 88' (lower right)
oil on canvas
23¾ x 28⅞ in. (60.2 x 73.2 cm.)
Painted in 1888

$2,000,000-3,000,000

"It is at Moret," Sisley wrote in 1892, "in this thickly wooded countryside with its tall poplars, the waters of the river Loing here, so beautiful, so translucent, so changeable; at Moret my art has undoubtedly developed the most...I will never really leave this little place that is so picturesque" (quoted in R. Shone, *Sisley*, London, 1992, p. 123).

The site that Sisley extolled with such emotion in this letter is a quaint, medieval town about seventy-five kilometers southeast of Paris, near the confluence of the Seine and Loing. Sisley had moved to the region in 1880, settling initially at Veneux-Nadon on the left bank of the Loing, in a house just a few minutes' walk from the railway station. In the fall of 1882, he moved about three miles away to Moret, which he described enthusiastically in a letter to Monet: "Moret is just two hours journey from Paris, and has plenty of places to let at six hundred to a thousand francs. There is a market once a week, a pretty church, and beautiful scenery round about. If you were thinking of moving, why not come and see?" (quoted in *Alfred Sisley*, exh. cat., Royal Academy of Arts, London, 1992, p. 184). Sisley stayed at Moret for only a year on this occasion, before returning to Veneux-Nadon and the neighboring hamlet of Les Sablons. In 1889, however, he re-located once again to Moret, which would remain his home, and almost the exclusive subject of his art, until his death a decade later.

"Sisley had found his country," the critic Gustave Geffroy would later declare (quoted in, *ibid.*, p. 183). Although the artist painted within the walls of Moret only intermittently, he captured the view across the Loing toward the town from every possible angle, shifting his position or simply adjusting his sight line to create a veritable visual map of his new home in varying seasons and weather conditions. "Sisley remained rooted in his subjects, conveying in his views every perceived sensation, no matter how delicate and fugitive," William Johnston has written. "For him, the ephemeral is trapped by his sequential exploration of a given location" (*ibid.*, p. 196).

To paint the present canvas, Sisley set up his easel on the right bank of the Loing immediately upstream from Moret, looking back toward the historic center of the town. On the left side of the canvas are the stately arches of the bridge linking Moret with the road to Saint-Mammès, one of Sisley's favorite motifs in the region. Silhouetted against the sky just behind the bridge is the Porte de Bourgogne, a twelfth-century gateway that stands at the western end of the span and marks the entrance to Moret itself. At the left edge of the composition, largely obscured by the tall tree in the foreground, is the Provencher watermill, which occupies the center of the Pont de Moret. Immediately to the right of the Porte de Bourgogne is the postern gate linking the streets of Moret with the poplar-lined embankment that runs along the River Loing.

"It is at Moret, in this thickly wooded countryside with its tall poplars, the waters of the river Loing here, so beautiful, so translucent, so changeable; at Moret my art has undoubtedly developed the most... I will never really leave this little place that is so picturesque."

–ALFRED SISLEY

From this vantage point, the densely packed buildings of old Moret present an impenetrable façade that recalls the town's origin as a fortified royal city, strategically positioned between the lands of the Kings of France and those of the Duchy of Burgundy. The narrow Loing takes on the impression of a moat, protecting the village that Sisley had come to love.

Rather than positioning his easel at the very edge of the river bank, as he often did, Sisley here stepped back slightly and allowed the screen of poplars on the near bank to provide both frame and counterpoint for the architecture of Moret. The verticality of the tall trees, their gently curving trunks cropped by the upper edge of the canvas, contrasts with the low, horizontal expanse of cubic buildings. The trees create two equally sized "windows" onto the vista beyond, barring the viewer's physical access to Moret and presenting it as an object of aesthetic contemplation. The opening at the left is centered on the lofty Porte de Bourgogne, whose reflection in the river links it visually to the near bank, while the one on the right frames the echoing row of poplars across the Loing, highlighting the various levels of depth that structure the composition. The two diminutive figures standing on the near bank serve as proxies for artist and viewer alike, gazing toward the town.

Sisley painted this spatially complex view on a late afternoon in high summer, looking roughly north-west toward Moret. The sky is still a clear blue, flecked with cumulus clouds, but the sun has started to drop behind the town in the middle distance, casting long shadows over the grassy foreground. The entire scene is subsumed in a golden glow, at once capturing a specific lighting effect and conveying an impression of heat and tranquility.

"This painting is poignant in its Impressionist representation of the transient effect of sunlight and shadow," John Elderfield has written. "It is a summer afternoon painting, with long shadows and light on the turn; and it is a painting of stillness and silence, the two figures by the river seeming just as rooted as the trees. The quality of elegy thus conveyed draws attention to the separateness of the two figures, set as they are between one of a pair of isolated trees and a pair of intertwined trees, as if in a comparison of human and natural companionship and alienation" (G. Lowry, Intro, *op. cit.*, 2015, p. 30).

Jean-Baptiste-Camille Corot, *Pont de Mantes, circa* 1868-1870. Musée du Louvre, Paris.

Alfred Sisley, *Pont de Moret,* 1893. Musée d'Orsay, Paris.

Alfred Sisley, *Bords du Loing,* 1885. Philadelphia Museum of Art.

30

CLAUDE MONET (1840-1926)

Camille assise sur la plage à Trouville

indistinctly signed (lower right)
oil on canvas
18⅛ x 15 in. (46.2 x 38.3 cm.)
Painted in 1870-1871

Estimate on Request

Among the young avant-garde painters who congregated in the late 1860s and early 1870s at the Café Guerbois in Paris, determined to defy Salon norms and forge a revolutionary, modern mode of art, few topics were more fiercely debated than the merits of painting outdoors—*en plein air*. Manet, Degas, and Fantin-Latour staunchly opposed it, arguing for traditional studio work; the landscapists in the group—Pissarro, Sisley, and of course Monet—were strongly in favor. Of all the paintings that Monet created during these formative years in the history of Impressionism, as the movement would come to be known, the present seascape stands out as a veritable manifesto of his pioneering *plein air* approach, unsurpassed at that time in its astonishing freshness, spontaneity, and immediacy of vision.

Depicting Monet's new bride Camille seated on the beach at the Channel coast resort of Trouville during the summer of 1870, the scene is rendered with unprecedented freedom that captures Monet's direct response to the coastal conditions. Pigment is laid down in broad, almost entirely unmixed strokes to convey the effect of the gusting sea breeze, which propels the sails and smoke in the background of the scene and against which Camille clutches her parasol. Monet calls attention to this rapid handling by describing only the most summary details of Camille's fashionable clothes and facial features, which are partially obscured by a veil to protect against sun and blowing sand. The pervasive blonde tonality creates an almost palpable atmosphere; the lightly primed canvas is left visible in places, and bits of sand are embedded in the pigment, preserving for posterity the very process of the painting's making. "The resulting image," George Shackelford has written, "conveys the light, the air, and even the smell of the seaside" (*op. cit.*, 2016, p. 156).

Monet wed Camille, his long-time mistress and the mother of his young son Jean, in Paris on 28 June 1870, and they set out for Trouville the next month. Rumors of impending war with Prussia were thick in the air, and the artist no doubt hoped to avoid military service, as well as to create greater stability for his young family, by finally marrying. In formalizing his partnership with Camille, he may also have been attempting to curry favor—and garner desperately needed financial support—from his father, who disapproved of his unconventional liaison. If so, his plan was unsuccessful. His own family refused to attend the nuptials; Camille's parents were present, but insisted on retaining the lion's share of her dowry for the time being, offering the artist and his bride only a small percentage up-front. Before leaving the Seine valley for Trouville, Monet stored a cache of paintings with Pissarro at Louveciennes, fearing that they would be seized by creditors.

The summer sojourn in Normandy by this time was a well-established ritual for city-dwellers of some means. During the previous two decades, as rail lines from Paris had multiplied, the fishing villages and larger ports along the Channel had been transformed into seaside resorts that catered to crowds of tourists from the capital. With its pristine beach stretching nearly three-quarters of a mile, Trouville was the jewel of the coastline and, along with Deauville, the most fashionable vacation spot for the *haute bourgeoisie*—far grander and more cosmopolitan than Monet's native Le Havre, on the opposite side of the Seine estuary. Monet found a room for himself and his young family at the modest Hôtel de Tivoli, on a back street away from the majestic beachfront establishments. "We can only guess at the life they led that summer," Robert Herbert has written, "always short of money, yet rubbing elbows with Trouville's dashing society" (*Impressionism: Art, Leisure, and Parisian Society*, New Haven, 1988, p. 294).

Although Monet had painted in Normandy throughout the 1860s, all but one of his coastal views from this decade—the exception is the great *Terrasse à Sainte-Adresse* of 1867 (Wildenstein no. 95; The Metropolitan Museum of Art)—were devoted to the traditional maritime life of the region, rather than to the society of contemporary vacationers. "Monet's paintings were completely modern in their facture and bold composition," Richard Brettell has noted, "but their subjects were nearly always the opposite" (*Monet in Normandy*, exh. cat., Fine Arts Museums of San Francisco, 2006, p. 44). At Trouville, by contrast, Monet relegated the sea to a minor role in his work, focusing instead

on the beach and the boardwalk as a platform for vacationers' self-display. His paintings from this summer are the coastal equivalent of the celebrated *plein-air* scenes of suburban leisure that he had created at La Grenouillère the previous year, the modernity of his eye now matched by that of his subjects.

Monet began his work at Trouville with a trio of compositions that depict vacationers strolling along the boardwalk before a phalanx of prestigious, seaside hotels (Wildenstein, nos. 155-157). Probably in mid-August, after Boudin and his wife had joined the Monet family on holiday, he embarked upon a sequence of four identically sized paintings—all freely and rapidly brushed, but none more so than the present one—that explore the image of Camille seated in a wooden chair on the wind-swept beach. Close variations on a single theme, these astonishingly lively canvases may represent a project for an ambitious exhibition picture that Monet never brought to fruition. "Through four paintings of identical format, and using essentially the same materials to approach the same subject, Monet creates four distinctly different works of art," Shackelford has observed. "He used the beach as a kind of a laboratory and studio for experimentation" (*op. cit.*, 2016, p. 156).

In one of the four canvases, Camille wears an informal striped dress and is joined by a second figure in similar attire who sits beside her on the sand—an adolescent girl, to judge from the scale, or possibly Camille herself seen a second time (Wildenstein, no. 162; Musée Marmottan, Paris). Everywhere else, as here, Camille is glamorously clad in a cream-colored gown, a matching parasol, and a flowered hat with a diaphanous veil. A modestly attired companion, likely the middle-aged Madame Boudin, sits with her on one occasion, absorbed in a newspaper; between them is an empty chair, perhaps Monet's (no. 158; National Gallery, London). In the remaining pair of studies, Camille is isolated against the backdrop of the beach, her off-center placement heightening the impression of an ephemeral moment. One version is horizontal in format and predominantly neutral in tone (no. 160; Yale University Art Gallery, New Haven). In the present canvas, by contrast, Monet opted for a high-keyed palette and a vertical format, creating a brighter, airier composition that places greater emphasis on the open sweep of the sky.

Camille is presented in these paintings as a well-dressed, contemporary *bourgeoise* on public display—facing the viewer, her back to the sea, her parasol raised grandly above her head. "In painting Camille on the beach," Herbert has written, "Monet was celebrating her as a fashionable vacationer, the kind of offering an impecunious artist can make to his bride" (*op. cit.*, 1988, p. 294). Yet there is an element of psychological depth in the present study that is absent from all of the related ones, where she exudes a sense of fashion-plate detachment. Here, she leans forward slightly and turns toward some point of attention, nearer to us than she is and to our left; her eyes, nothing but a few strokes of black, nevertheless give the impression of active engagement. The ghostly outline of the painted-out chair beside her, however, only emphasizes her solitude in the scene, leaving us to wonder what has caught her interest as she poses.

"Camille is colored by the sky and sand, metaphorically as well as visibly an image of freshness and naturalness," John Elderfield has written. "If she is looking at her son playing—a reasonable assumption—she is doing so without altering the beauty of her pose. The wonder of this canvas is in the pleasure of this exquisite, painted image of an unexplained, stopped moment at the breezy seaside" (G. Lowry, intro., *op. cit.*, 2015, p. 27).

Monet's images of modern leisure at Trouville give no hint of the conflict that was about to devastate the nation. Yet by the time the artist painted the present canvas, the war was well underway—and going disastrously for France. The well-oiled Prussian military machine invaded France on 22 July, just three days after war was declared, and went on to overwhelm one opposing army after another, culminating in the capture of Napoleon III in early September. With no time to lose, Monet scrambled to acquire a passport and made a brief trip to Le Havre to beg funds from his father to settle his hotel bill at Trouville. On 6 October, he and Camille and Jean joined the boatloads of refugees escaping across the Channel to London, where they would remain for the duration of the catastrophic war.

Monet seems to have brought the Trouville canvases with him to London for safe-keeping; one was featured in an exhibition that Durand-Ruel, likewise in temporary exile, organized there. The present painting remained in Monet's possession until 1875, when it was probably acquired from the artist by the poet and critic Emile Petitdidier (pen name Blémont), a thoughtful exponent of Impressionism in its early and controversial days.

Claude Monet, *La plage à Trouville*, 1870. Wadsworth Atheneum, Hartford, Connecticut.

Claude Monet, *La femme à l'ombrelle*, 1875. National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon, Washington, D.C.

Edouard Manet, *Sur la plage*, 1873. Musée d'Orsay, Paris.

31

HENRI EDMOND CROSS (1856-1910)

La petite maison à Saint-Clair

signed and dated 'HE Cross 94' (lower right)
oil on canvas
21⅜ x 24 in. (54.4 x 61.1 cm.)
Painted in 1894

$1,000,000-1,500,000

A northerner, born in industrial Douai and having received his arts education in Lille and Paris, Henri-Edmond Cross relocated to the Midi in 1891. He had been painting occasionally along the Mediterranean coast since 1883, when Dr. Auguste Soin, an elderly, wealthy relative who was acting as the artist's benefactor, invited the young man and his parents to spend the summer at his new home in Monaco. Having begun in his mid-thirties to suffer the effects of chronic rheumatoid arthritis, Cross hoped the dry warmth of the southern climate would ameliorate his symptoms.

After searching along the coast for a place off the beaten track, Cross rented a small house in Cabasson, a tiny hamlet across from Le Lavandou on Cap Bénat in the Var region. He wrote to his friend Paul Signac: "Hills of pines and cork oaks come to die away gently into the sea, offering, in passing, a sandy beach of a fineness unknown on the shores of the Channel" (quoted in C. Homburg, *Neo-Impressionism and the Dream of Realities*, exh. cat., The Phillips Collection, Washington, D.C., 2014, p. 134).

Cross strongly recommended the area, later called the Côte d'Azur, to Signac. Following an inland waterway route, Signac during the spring of 1892 sailed his small yacht *Olympia* from Brittany into the Mediterranean, then proceeded to Saint-Tropez, where he rented a cottage overlooking the sea. In May the painter-sailor wrote Cross: "I have enough here to keep me busy all my life—I have just discovered happiness" (quoted in *ibid.*, p. 139).

Having appreciated the relative isolation and tranquility of Cabasson, Cross in 1892 purchased some land in Saint-Clair, an even smaller commune near Le Lavandou, and there had a house built as his permanent residence, from which he periodically visited Paris. From his front door, a few minutes' walk would take him to a view very much like that seen in the present *La petite maison à Saint-Clair*, painted in 1894.

Such major changes had figured previously in Cross's biography. At the age of 27, on the advice of his atelier master Bonvin, he altered his family name from Delacroix to the anglicized "Cross" (his mother was English), to avoid confusion with an academic genre painter with the same initials and last name. He finalized this pseudonym and its spelling several years later, when another artist, Henry Cros, began showing his work in Paris.

By early 1891, months before he decided to settle in the Midi, Cross effected a momentous transformation in his art. He had been associating with artists in the Neo-Impressionist circle around Seurat and Signac, and now fully committed himself to their program of employing the divisionist technique in the application of scientifically grounded color theory. He sent four canvases, each in the most rigorous *pointilliste* manner of his confrères, to the 1891 Salon des Indépendants, including a portrait of his wife-to-be, Irma Clare (Compin, no. 29).

Cross was a founding member and a regular contributor to the Salon des Indépendants. He served as vice-chairman of the 1892 exhibition, to which he sent four divisionist canvases, including *Plage de la Vignasse*. Seurat submitted *Cirque* and four Graveline port scenes; Signac unveiled his now iconic, whirling color pattern portrait of Félix Fénéon (Cachin, no. 211; gifted by Peggy and David Rockefeller to The Museum of Modern Art,

New York), together with eight landscapes and coastal scenes. At this moment of triumph for Seurat and his colleagues, all were stunned to learn, only nine days following the opening, of the master's sudden death, aged 31, from what was likely a malignant diphtheria infection.

The paintings Cross created during this early phase of his divisionist period are notable for their meticulously dotted technique, evoking delicate, subtle color harmonies, which interact not as strong contrasts of complementary tones, but as finely nuanced transitions from one hue to the next. He was careful to connote a specific time of day by describing a particular measure or condition of luminous sunshine. These early divisionist landscapes appear to have been overlaid with a pale, limpid film of light. The effect is hauntingly atmospheric and imparts to the scene a timeless serenity.

By 1895, however, the date of the present *La petite maison à Saint-Clair*, Cross had arrived at a different understanding of the roles of color and light in painting, which Signac was similarly pursuing in his work. He became less interested in the overall light effect, while giving more attention to the color that resulted from light striking a particular object or surface, as small as an individual leaf. Laying two complementary or contrasting tones side by side generated a third, and so on, leading to the creation of larger color harmonies or even dissonances. The viewer consequently perceives the landscape composition as the organization of these many color relationships, which reflect the artist's sensation before the motif.

Living in an environment that everywhere blazed with pure hues and sun-bleached tones, Cross made it his obligation as a painter to treat every aspect of this optical reality as insightfully and truthfully as he could, in terms of that potent array of oil colors available to him on his palette. As Lucie Cousturier, also a divisionist painter, described a Cross picture, "It is no longer a rendering of light, tree or soil, it is a bold transposition of these into the abstract language of tints, in which each, in different degrees excited, solidified, or weakened, possesses infinite expressive values" (quoted in R.L. Herbert, *Neo-Impressionism*, exh. cat., The Solomon R. Guggenheim Museum, New York, 1968, p. 49).

To overcome the tendency of the pointillist technique to flatten space, a pitfall for the landscape painter who needs to evoke distance, Cross in *La petite maison à Saint-Clair* adroitly managed the placement of his motifs and the transitions between complementary color values. A swerving line of ground foliage and a pattern of footpaths leads the eye from the clump of stone pines that dominates the left side of the composition to the house on the distant rise—possibly the artist's own—and the vast, open sky beyond.

Isabelle Compin identified this painting, which she provisionally titled *Paysage*, with *Bouquet de pins*, a canvas shown in three exhibitions in Paris and Brussels during 1895-1898 (*op. cit.*, 1964, p. 139). In a letter to Signac written in the summer of 1895, Cross mentioned the addition of a cloud, which is very likely the large, open, palm-like form reaching into the upper right corner, which enhances the feeling of movement in the composition. In addition to the pleasant sensations of brilliant light and warmth, the prospect of wide open and seemingly endless space, the viewer may feel the very breeze, perhaps even an occasional stiff gust of wind, that has set the pine branches in a swaying motion, glinting in the sun.

Henri-Edmond Cross, *Plage de la Vignasse*, 1892. Exhibited in the 1892 Salon des Indépendants, Paris. Musée d'art modern André Malraux, Le Havre.

Henri-Edmond Cross, *Paysage provençal*, 1898. Wallraf-Richartz-Museum, Fondation Corboud, Cologne.

32

ALEXEJ VON JAWLENSKY (1864-1941)

Mit rundem Tisch

oil on board
22 x 20 in. (55.8 x 50.8 cm.)
Painted *circa* 1910

$3,000,000-4,000,000

During each of the years between 1907 and 1910, alongside landscapes and female portrait heads, Alexej von Jawlensky painted a dozen or more still-life compositions. *Mit rundem Tisch* ("[Still-life] with Round Table") stands out among the artist's tabletop pictures for its sonorous, lavishly brushed color effects; this painting projects an intense chromatic expression that far exceeds the accustomed parameters of a genre normally appreciated for its serene and contemplative qualities. These still-lifes mark the last time Jawlensky would feature this theme in a yearly extended series—in 1911 he began to concentrate mainly on the powerful, magnificent heads of women that brought him lasting fame. He thereafter painted still-life arrangements only on an occasional basis, until his final years, when he created a valedictory, visionary series of floral subjects.

To a degree more clearly observable than in his other works, Jawlensky's still-life compositions manifest the impact of contemporary French painting. Russian-born and trained in the St. Petersburg Academy of Fine Arts, Jawlensky settled in Munich in 1896. Beginning in 1903, he visited Paris and travelled elsewhere in France, usually with his companion Marianne von Werefkin, also an artist. During the summer of 1905 Jawlensky sojourned in Brittany, where he painted among the lingering memories of Gauguin (who had died two years earlier in the Marquesas Islands) and his followers. "There I came to understand how to translate nature into color according to the fire in my soul," Jawlensky dictated in his *Memoir*, 1937. "My paintings glowed with color" (quoted in, M. Jawlensky, L. Pieroni-Jawlensky and A. Jawlensky, *op. cit.*, 1991, p. 30).

From Brittany, Jawlensky continued on to Paris, where he became acquainted with Matisse. He attended the 1905 Salon d'Automne, where six of his paintings were on view, and experienced the unforgettable shock of seeing in Salle 7 the first Fauve paintings of Matisse, Derain, and their comrades. Jawlensky is believed to have returned to Paris the following year, again to attend the Salon d'Automne, where ten of his paintings were hanging in the Russian pavilion; he would have seen Matisse's *Nature morte à la statuette*, painted earlier that year, in a nearby room. He was back the following fall to attend the landmark Cézanne memorial retrospective, and afterwards traveled to Marseille, where he painted landscapes in the Midi and along the Mediterranean coast. The intense expression he found in Van Gogh's canvases ultimately impressed him most of all.

During the summer of 1908 Jawlensky and Werefkin, following the recommendation of Kandinsky and his companion the painter Gabriele Münter, rented rooms in Murnau, a town in the foothills of the Bavarian Alps. Pleased with these surroundings, they invited Kandinsky and Münter to join them. The latter couple had spent a lengthy sojourn in the environs of Paris during 1906-1907. Now painting together amid ruggedly scenic surroundings, all four artists took this opportunity to share and work through the lessons of their recent experiences, and to try out new ideas amongst themselves. The Murnau summer of 1908 proved to be a fruitful, liberating encounter for each of them. Proceeding from the Fauve example, they contributed a distinctive Russo-German approach to color in modern painting. In late 1908 Kirchner and the members of Die Brücke in Berlin were also adapting elements of Fauve painting, as well as drawing on the examples of Van Gogh and Munch, to forge their expressionist ethos.

"The exotic coloring of Jawlensky and of the Murnau Kandinsky sets the German work apart from the French," John Elderfield

has written. "French coloring resolved itself around the contrast of complementary hues; the German use of color depended on an orchestration of adjacent hues, set off and enlivened by complementaries, and generally deeper and more resonant in effect...The glowing light of German paintings contrasts with the light-reflective surfaces of the French. The Fauves...used high color in a harmonious way; the Brücke group, for the drama it evoked; Kandinsky and his friends, at the service of an inward vision" (exh. cat., *op. cit.*, 1976, p. 143).

Like the Impressionists and Neo-Impressionists before them, the Fauves avoided the use of black, except in outlining and creating arabesques, or where the local color of an object required it. The Fauves used the pure white ground of the gessoed canvas to light from beneath, as it were, the pure colors they brushed over it. Jawlensky and Kandinsky, on the other hand, made extensive use of black, as both a ground tone and a constructive element in the overall chromatic scheme of their pictures. Jawlensky employed in *Mit rundem Tisch* a black under-painting, against which the red and yellow tones take on, as if in a relief effect, an especially fiery appearance. The saturated colors, both hot and cool, seem to lift off from the surface of the board and leap at the viewer. The black ground moreover serves as interstices between the various hues, creating the illusion that empathic outlines surround the objects on the table and the decorative floral pattern in the cloth.

Jawlensky and Kandinsky, together with Werefkin and Münter, returned to Murnau during the summers of 1909 and 1910, and continued to work in close proximity. Jawlensky painted *Mit rundem Tisch* during the final season of this rewarding and productive relationship. In 1909 Jawlensky and Kandinsky co-founded the Neue Künstlervereinigung München ("The New Artists' Union of Munich"—NKVM) to exhibit their work and that of like-minded, progressive painters.

Kandinsky's emphasis on landscape painting during this period led him down the route to abstract painting. Jawlensky also painted numerous landscapes in Murnau; indeed, his still-lifes may be likened to indoor landscapes. His interest in the domestic still-life (unlike Kandinsky, who only rarely painted interior subjects), together with portraiture, indicates a preference for composing a single, compact, and unified image that is central to and dominates the picture field—the image as icon. The pyramidal foundation in Jawlensky's still-life arrangements—his use of this classical convention is evident in *Mit rundem Tisch*—is also apparent in the structure of his portrait paintings. Both genres moreover demonstrate the artist's preference for engaging his subject close-up, intensifying a palpable, intimate sense of presence to maximize expressive effect.

"I was painting mostly still-lifes, because in them I could more easily find myself. I tried in these still-life paintings to go beyond the material objects and express in color and form the thing which was vibrating within me, and I achieved some good results."

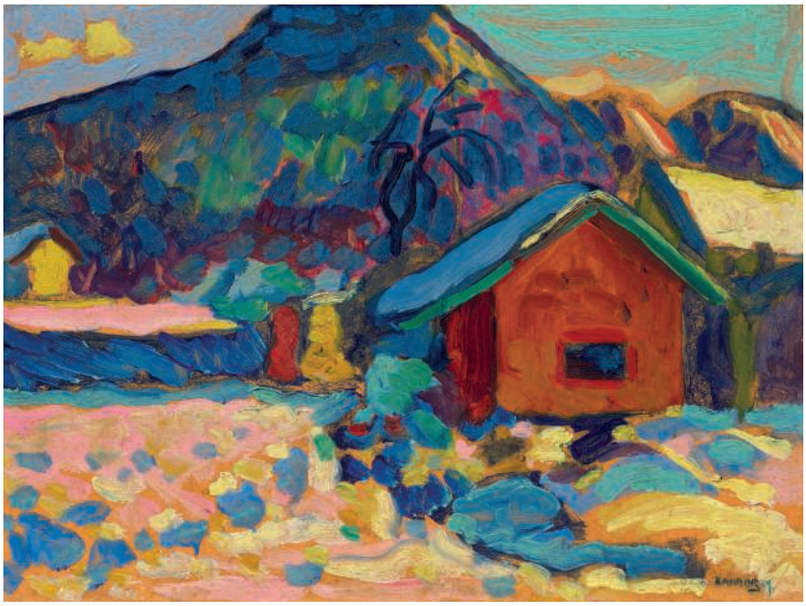
—ALEXEJ VON JAWLENSKY

Following the beginning of the First World War in 1914, Jawlensky strove for a radical, non-descriptive simplification of form, coupled to an absolute intensification of color. The wartime Landscape Variations and Mystical Heads culminated in his personal vision of a spiritual art, the Abstract Heads and Meditations of the late period. In his *Memoir*, Jawlensky recalled that at certain times during his earlier career "I was painting mostly still-lifes, because in them I could more easily find myself. I tried in these still-life paintings to go beyond the material objects and express in color and form the thing which was vibrating within me, and I achieved some good results" (M. Jawlensky, L. Pieroni-Jawlensky and A. Jawlensky, *op. cit.*, 1991, p. 30).

Alexej von Jawlensky, *Stilleben mit Vase und Krug*, 1909. Museum Ludwig, Cologne. © 2018 Artists Rights Society (ARS), New York.

Henri Matisse, *Nature morte à la statuette*, 1906. Yale University Art Gallery, New Haven. © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York.

Wassily Kandinsky, *Interieur (mein Esszimmer)*, 1909. Städtische Galerie im Lenbachhaus, Munich.



33

WASSILY KANDINSKY (1866-1944)

Winterstudie mit Berg

signed 'KANDINSKY.' (lower right); titled 'Winterstudie mit Berg.' (on the reverse)
oil on board
13 x 17½ in. (33 x 44.5 cm.)
Painted in 1908

$3,000,000-5,000,000

In mid-August 1908 Wassily Kandinsky and his companion, the painter Gabriele Münter, arrived in Murnau, a small market town situated southwest of Munich between Lake Staffel and a broad moor, at the foot of the Wetterstein and Karwendal Alps. They had visited the place earlier in the year and recommended it to their friends Alexej von Jawlensky and Marianne von Werefkin, who were also artists, back in Munich. While later staying there themselves, Jawlensky and Werefkin suggested that Kandinsky and Münter return to join them. The two couples took rooms in the Gasthof Griesbräu. For the first time in several years Kandinsky worked among a group of painters, for the next month and a half sharing with them ideas and motifs in and around the town. Possibly during a visit in December to nearby Urfeld am Wachelsee, Kandinsky painted *Winterstudie mit Berg*, depicting small hillside houses under an early snowfall, aglow in the reflected golden light of the late afternoon sun.

"His restless travelling ceased," Will Grohmann wrote. "At Murnau in 1908 [Kandinsky] seemed to have achieved the peace of mind he had long been deprived of, and this peace of mind stayed with him after his return to Munich" (*op. cit.*, 1958, p. 54). Following several more visits to Murnau, Kandinsky in August 1909 urged Münter to purchase a house that had become available; the "Russenvilla" became their country retreat from the distractions of the art scene in Munich until the beginning of the First World War in 1914. Kandinsky was attracted to the varieties of terrain he found in the surrounding landscape, and the many subjects within the town itself.

"Clean air and the brilliant light characteristic of the subalpine climate appeared to diminish perspective," Peg Weiss wrote, "so that hills and mountains seemed to share, at an indeterminate distance, a narrow crystalline plane" (*Kandinsky in Munich*, exh. cat., The Solomon R. Guggenheim Museum, New York, 1982, p. 59). Colors appeared to shine forth in all their sharpness and purity, as if disembodied from the landscape and floating on the mountain air, renderable in bold strokes of the brush. Kandinsky painted in and around Murnau tirelessly, excitedly, "as if a gate had suddenly opened onto a new vista," Weiss declared. "Kandinsky now experienced a liberation in style that represented a drastic break with the recent past. All at once there seemed to be a way to resolve the dichotomy between his impressionist landscapes and the lyric works that had held his heart in thrall for so long" (*ibid.*).

Kandinsky had been seeking this revelatory moment, this new beginning in his art, for the past several years. Between May 1906 and June 1907, he and Münter resided in Sèvres, outside Paris, observing the tumultuous art world in the capital. When they arrived, the Fauve movement was in high gear, and by the time they departed, Kandinsky was following the growing interest among the avant-garde in the structural approach to painting, as

Wassily Kandinsky, *Häuser am Hügel*, 1909. The Art Institute of Chicago.

Wassily Kandinsky, *Murnau-Landschaft mit Turm*, 1908. Musée national d'art moderne, Centre Georges Pompidou, Paris.

seen in the work of Paul Cézanne. Kandinsky showed twenty-one works at the 1906 Salon d'Automne and won a Grand Prix. He was acquiring a growing reputation for his lyrical and decorative *scènes russes*, especially as a maker of woodcuts and paintings in tempera.

While in Sèvres, on 4 December 1906, Kandinsky celebrated his fortieth birthday. He considered that he was three years older than Matisse, then the leading, most talked about painter in Paris. The many landscape studies that Kandinsky had panted from nature since 1901 displayed an attractive élan, especially in his free handling of the palette knife, but he realized that his use of color represented no significant advance beyond Impressionist practice. Indeed, it distressed him to recognize that there were many ways in which he had not kept up with the leading artists in Paris, many of whom were much younger than himself, and that he had yet to make his own major contribution to the modernist cause.

own pictorial space. Vaguely recognizable, disembodied landscape elements reveal themselves to the eye, emerging as if at the outermost limits of representation, verging on the threshold of abstraction.

In his Murnau landscapes Kandinsky forged a distinctively Russian brand of Fauvism, as may also be seen in Jawlensky's concurrent work. Both painters made the experience of light as transformed into color a far more subjective and intensely emotional process than did the French Fauves. For the latter, color was an observable, analyzable, and translatable phenomenon of nature that may be altered to suit the artist's pictorial needs. For the Russians, the powers of expression inherent in color were strongly connected to a symbolic and spiritual dimension, and tinged with the overtly forceful impulse of expressionism. Their use of pure colors also stemmed from shared and deeply ingrained traditions rooted in native Russian folk and decorative arts.

Wassily Kandinsky, *Berg*, 1909. Städtische Galerie im Lenbachhaus, Munich.

"Kandinsky now experienced a liberation in style that represented a drastic break with the recent past. All at once there seemed to be a way to resolve the dichotomy between his impressionist landscapes and the lyric works that had held his heart in thrall for so long."

—PEG WEISS

The brashly dissonant colors of the Fauve painters had to be reckoned with, Kandinsky understood, as the painters of Die Brücke in Berlin were already embracing in their work, together with the influence of Van Gogh, Gauguin, and Munch. It was not Kandinsky's practice, however, to simply graft the ideas and means of others onto his work, without the compelling insight of a meaningful personal imperative. Murnau provided that incentive, encouraging Kandinsky to connect with the landscape in a way he had never previously experienced, like a farmer tilling his field, a gardener cultivating his grounds.

In *Winterstudie mit Berg*, as in other early Murnau pictures, Kandinsky effectively reduced distance and all spatial relationships to the two dimensions of the flat modernist picture plane. Over some rudimentary drawing, he used daubs of color—quickly gauged for effect and spontaneously applied, in a variety of strokes—to evoke forms and project mass. The contrast of saturated tones, light or dark, give equivalent weight to all parts of the composition, creating the effect of a totality detached from any naturalistic moorings and hovering in its

The success of their recent collaborative efforts led Kandinsky, Münter, Jawlensky and Werefkin to establish the Neue Künstler-Vereinigung München (NKVM) in 1909, for the purposes of publicizing their aims and showing their work, as well as that of like-minded colleagues. For the group's introductory brochure and the preface to the catalogue for its first exhibition in December 1909, Kandinsky wrote this statement:

"Our point of departure is the belief that the artist, apart from those impressions he receives from the world of external appearances, continually accumulates experiences within in his own inner world. We seek artistic forms that should express the reciprocal permeation of all these experiences—forms that must be freed of everything incidental, in order powerfully to pronounce only that which is necessary—in short, artistic synthesis. This seems to us a solution that once more today unites in spirit increasing numbers of artists" (quoted in K.C. Lindsay and P. Vergo, eds., *Kandinsky: Complete Writings on Art*, New York, 1994, p. 53).

34

ERNST LUDWIG KIRCHNER (1880-1938)

Blumentopf und Zuckerdose; Blumen

signed 'E L Kirchner' (lower left)
oil on canvas
27⅞ x 23⅞ in. (70.8 x 60.5 cm.)
Painted in 1918-1919

$700,000-900,000

Although Ernst Ludwig Kirchner did not see combat during the First World War, he became a casualty nonetheless—the years 1914-1918 turned into a desperate, life-or-death crisis in his life, and changed the direction of his art. To avoid conscription into the frontline German infantry, the artist enlisted during the spring of 1915 as an "involuntary volunteer," and was assigned to an artillery regiment. Within weeks during his training, however, the hardships of military life caused him to suffer a nervous breakdown. He received an exemption from service, but spent the next three years in and out of German and Swiss sanatoria, struggling with extreme depression, addicted to sleeping pills and morphine, while fighting a craving for alcohol, which would have likely killed him. For a time during 1917 paralysis of his limbs kept him bedridden.

By mid-1918 Kirchner's health was sufficiently restored that he could once again live on his own. He spent the summer in Davos, on the Stafelalp, and that fall found an all-weather cabin in the small hamlet In den Lärchen, near Frauenkirch. In this isolated, mountain retreat, among the simple lives and the kindness of the local villagers—far from the cosmopolitan attractions and distractions that had driven his pre-war expressionist art—Kirchner found renewal in the mystery and power of nature. "The impression of reality is so rich here that it consumes all my strength" (quoted in D.E. Gordon, *op. cit.*, 1968, p. 114). During 1918-1919 the artist concentrated on the Alpine landscape, villagers at their work, and even painted cows and goats. As if to bring nature indoors, he created a half-dozen still-lifes with flowers (Gordon, nos. 549-553 and 563), a subject that so often among profoundly conflicted artists provided a welcome palliative from inner demons and worldly concerns. "The great mystery which lies behind all events and objects of the environment," he wrote, "sometimes becomes schematically visible or sensible when we talk with a person, stand in a landscape, or when flowers and objects suddenly speak to us" (quote in, *ibid.*, p. 110).

Kirchner typically painted flowers close-up, from above, as if the table were tilted toward the viewer. Here the flowers erupt upwards and outwards, exploding in starbursts of color pyrotechnics. The overall composition appears to lean toward the right side; the cut glass sugar cellar hovers on the verge of sliding down and off the table, further exaggerating the viewer's sensation of an unstable, vertiginous space. The perimeter of the table itself is lost in the profusion of blossoms, leaves, and stalks. The right-angled points in the corners of the canvas relate more to mountain peaks than any aspect of the room in which the artist was working. From the elevation at which Kirchner was living, he was virtually in the center of vast horizontal and vertical spatial dimensions, from which he, one second, might glance down a hillside into a mountain valley, and the next gaze up and away at tall, distant mountain peaks.

This period proved to be Kircher's most productive, both in quantity and scale, since 1914. "These years see the creation of subjects," Donald Gordon wrote, "which are among the most compelling of the entire lifetime work" *(ibid.*, p. 114). "But cold it was, even my windows were frozen though I had a fire all night," Kirchner wrote on 20 January 1919. "How eternally happy I am for all that to be here, and to receive only the last splashes of the waves of outside life through the mail" (quoted in *ibid.*, p. 116).

Ernst Ludwig Kirchner, *Wintermondlandschaft*, 1919. The Detroit Institute of Arts.

opposite:
Detail of the present lot.

35

EDOUARD VUILLARD (1868-1940)

Les rues de Paris, panneaux pour Henry Bernstein: Première série, *Passy*

La voiture d'arrosage
signed 'E Vuillard' (lower right)
peinture à la colle over charcoal on paper laid down on panel
78⅛ x 26⅞ in. (198.4 x 68.4 cm.)
Painted in May-July 1908

L'enfant au ruisseau
signed and dated 'E Vuillard 08' (lower left)
peinture à la colle over charcoal on joined paper laid down on panel
78¾ x 18⅝ in. (200 x 47.4 cm.)
Painted in May-July 1908

La Tour Eiffel
signed and dated 'E Vuillard 08' (lower left)
peinture à la colle over charcoal on joined paper laid down on panel
78¾ x 18⅝ in. (200 x 47.4 cm.)
Painted in May-July 1908

La Rue
signed 'E. Vuillard' (lower right)
peinture à la colle over charcoal on paper laid down on panel
78 x 26¾ in. (198.2 x 68 cm.)
Painted in May-July 1908

$5,000,000-7,000,000

These four views of Parisian streets, each more than six feet tall, constitute a major decorative ensemble that originally belonged to the playwright Henry Bernstein, the popular author of sensational melodramas for the French stage and an outspoken critic of anti-Semitism during the early twentieth century. Vuillard had been intensively involved in avant-garde theater in the 1890s, working closely with his friend Aurélien Lugné-Poe to forge a willfully non-naturalistic dramatic space for the staging of Symbolist plays. Now, in 1908, his taste in theater ran more to popular bourgeois comedies, and his work had become lighter and airier in mood—though no less daring in structure, and acute as ever in observation. In these four panels, the artist's first decorative project in seven years, Vuillard experimented with a dramatic, plunging perspective and exceptionally loose handling to capture with great immediacy the spatial experience of the city streets, imparting something of the quality of stage sets to the life-sized vistas.

"The experience of making theater was not forgotten," Belinda Thomson has written. "Its influence can be seen in Vuillard's lasting aptitude for constructing effective *mises-en-scène*, for assembling a group in an interior setting so that it worked as a dramatic tableau as well as a decorative ensemble" (*Vuillard*, New York, 1988, p. 93).

The present paintings depict the quiet residential neighborhood of Passy, where Vuillard lived from October 1904 until July 1908. Unlike the bustling, middle-class quarter around the place des Batignolles where the artist spent most of his life, Passy was in Vuillard's day the near-exclusive province of the *haute bourgeoisie*, who were attracted by its village-like atmosphere and proximity to the Bois de Boulogne. The only recognizable landmark in Vuillard's views of the district is the Eiffel Tower in the distance of one panel, which he painted from the junction of the rue de Passy and the rue de la Tour, looking east toward the Champ de Mars. Vuillard's principal interest here was neither the architecture nor the inhabitants of Passy, but rather the anonymous thoroughfares that provide passage through the area. "Vuillard does not set himself up as a *flâneur*," Gloria Groom has written, "a specifically Parisian type associated with modern social life and the metropolis in the Third Republic, but as a private *documentaliste* to the more recently developed suburban avenues" (*op. cit.*, 1993, p. 171).

Vuillard selected a street-level vantage point to convey the direct experience of a *promeneur* traversing Passy. The four panels all have a relatively open and empty foreground, which gives way to a rapid recession into the distance; the lines of the sidewalk and the street divide the pictures vertically, emphasizing the plunging perspective. Slightly above the midpoint of the composition, roughly at eye level, buildings or trees provide a stabilizing element that counters this rush into depth, as though the *promeneur* had paused to observe some quotidian vignette along the sleepy street—a child playing at the curb in one panel, a horse-drawn water cart in another. "One has the impression that these were scenes unfolding in front of the artist as he walked with pencil in hand," Groom has commented, "transforming an ordinary sidewalk into an extraordinary image of urban space" (*ibid.*, p. 170).

The panels were based on sketches and snapshots that Vuillard made *sur le motif* and then translated into monumental format back in his studio, creating two wider and two narrower scenes, all of equal height. To retain the freshness and immediacy of works conceived and realized from direct observation, Vuillard applied quick-drying distemper paint with a vigor and looseness that were unprecedented in his oeuvre at that time. Perhaps because the Passy paintings were not commissioned, he felt

liberated to eschew the dense layering of his earlier decorative compositions and to explore new pictorial territory with great directness and freedom.

Vuillard sold the four finished panels in September 1908 to his dealers Gaston and Josse Bernheim, who lived a few blocks away from him in Passy on the avenue Henri-Martin. The works were exhibited at the Galerie Bernheim-Jeune in November, where they formed the centerpiece of a major solo show. Henry Bernstein, who may have been introduced to Vuillard's work by Antoine Bibesco or any other of the artist's many friends in theatrical circles, saw the panels on exhibit there. He purchased the entire ensemble to hang on the doors connecting the salon and the dining room in his opulent apartment on the boulevard Haussmann.

A few months later, Bernstein commissioned Vuillard to produce another set of four decorative cityscapes to coordinate with the present scenes. The artist delivered this second group of paintings, which depict the area around the Place Vintimille, to Bernstein in March 1910, the same year that Renoir made a portrait of the dapper dramatist, age thirty-four. Two of these later panels are offered in the present sale. "You can tell a man's character by the way he decorates his home," wrote a critic for the *Cri de Paris* upon viewing the entire ensemble in place. "On Mr. Bernstein's walls there are works by Cézanne, Renoir, Vuillard, Roussel. His taste is revolutionary. He is the archetype of the modern man" (quoted in *ibid.*, p. 176).

Although Bernstein sold the bulk of his art collection at the Hôtel Drouot in June 1911, three months after politically motivated riots forced the early closure of his play *Après moi*, he kept all eight paintings by Vuillard for nearly four more decades. After World War I, he and his family moved to a new apartment at 110, rue de l'Université, where the ensemble was installed in the dining room. In 1940, they fled to New York to escape the German Occupation and hung the panels on two walls in their bedroom. Bernstein sold the paintings to Justin Thannhauser, who in turn sold six of them—all four Passy views, seen here, plus two of the later panels—to Peggy and David Rockefeller in 1958. He donated the remaining pair of canvases to The Guggenheim Museum, where they remain today.

"We first hung the panels in our music room in Pocantico Hills," David Rockefeller recalled, "but when we built our new home, Ringing Point, in Seal Harbor in 1970, we decided to take the panels there and to build our own dining room around them. In fact, we removed them from their frames and had them set into the walls, where they seem very much at home" (M. Potter et al., *op. cit.*, 1984, p. 44).

Gustave Caillebotte, *La Place Saint-Augustin*, 1877-1878. Sold, Christie's New York, 7 November 2012, lot 4.

Edouard Manet, *La rue Mosnier aux drapeaux*, 1878. J. Paul Getty Museum, Los Angeles.

36

PIERRE BONNARD (1867-1947)

Intérieur (Appartement de Bonnard à Paris)

signed 'Bonnard' (lower right)
oil on canvas
49⅝ x 44⅞ in. (126 x 114 cm.)
Painted in 1914

Estimate on Request

"I have all my subjects at hand. I go visit them. I take notes. And before I start to paint, I meditate, daydream," Bonnard once stated. "It is the things close at hand that give an idea of the universe as the human eye sees it" (quoted in *Pierre Bonnard: The Late Still Lifes and Interiors*, exh. cat., The Metropolitan Museum of Art, New York, 2009, pp. 61 and 122).

True to his word, Bonnard drew his most profound and enduring creative inspiration from the rooms in which he lived, transforming these familiar and well-trodden spaces into painted images redolent with an atmosphere of gentle reverie and subtle mystery—of existence fleetingly registered on the threshold between reality and dreams. In the present *Intérieur*, Bonnard has depicted his lifelong partner Marthe at the dining room table, her figure sunken in shadow and cropped by the door frame, her face entirely hidden and her red-striped dress echoing the pattern of the tablecloth. Although the couple's pet dachshund gazes toward her, acutely aware of her presence, she registers to the viewer within the warp and weft of the composition only after a slight, almost imperceptible delay. The chief protagonist of the painting instead is the brilliant sun that streams into the room from the glass door at right and momentarily illuminates the bouquet of flowers, which in turn burst forth like tiny fireworks against the bright red wallpaper ground.

The exact site depicted in this vividly colored scene has never been securely identified. In August 1912, Bonnard purchased a small house called Ma Roulotte ("My Caravan") at Vernonnet, a village in the Seine valley not far from Giverny. For the next 25 years, until late in his life, he divided his time between Paris, Vernonnet (in the summer), and the south of France (in the winter). The artist probably exhibited the present canvas in Paris in the spring of 1914, and technical examination indicates that it was painted while tacked to a wall and not stretched for some time after, suggesting that it was painted not long before then (M. Potter et al., *op. cit.*, 1984, p. 226). The painting does not represent the dining room at Vernonnet, however, which had a round rather than a rectangular table. Most likely, Bonnard painted the canvas in an apartment that he rented from 1912 to 1915 at 40, rue Voltaire in Saint Germain-en-Laye, a suburb of Paris where he and Marthe spent most of the First World War.

In all the homes where he dwelled, Bonnard was constantly alert to the shock of an image—to fleeting observations that contained the potential to become a painting. He made notes in his journal of color patterns and other effects that sparked his impulse to begin a canvas and then painted back in his studio, recomposing and transforming his initial idea through layers of brilliant color to render the memory of his visual experience. "When Bonnard defined painting as *un arrêt du temps* ('a stilling of time')," Timothy Hyman has explained, "he implied a view of time very different from Impressionist instantaneity—from Monet's serial moments of light. Bonnard could not go, like Monet, in search of his motif; the moment had already flowered, involuntary and unsought" (*Bonnard*, London, 1998, p. 93).

This method offers the key to understanding the present *Intérieur*, with its complex interplay of reality and illusion, of transience and timelessness. The inclusion of the door frame at the left suggests a view glimpsed in passing, recalling Bonnard's dictum, recorded in his diary, "to show what one sees when one enters a room all of a sudden" (quoted in exh. cat., *op. cit.*, 1998, p. 37). The unexpected cropping of Marthe's figure, as in a candid photograph, heightens this effect. At the same time, though, the molded vertical of the doorway functions like part of a picture frame, presenting the view into the dining room as an object of aesthetic contemplation, distanced from momentary experience, like the framed image that hangs on the wall in the background of the scene.

Balancing this interior doorway is the French door at the right—along with the open window, a favorite motif of Bonnard as it was for his friend Matisse. These two vertical elements create a rectilinear frame for the large field of red wallpaper, which functions to flatten the pictorial space, much like the passages of decorative patterning in Matisse's contemporaneous interiors and

the actual pasted paper in Picasso and Braque's Cubist collages. Often, the glass portals in Bonnard's work open onto a brightly colored landscape vista, playing on the Renaissance notion of painting as a view through a window. In the present canvas, by contrast, the glare of the sun is so strong that the French door has lost its transparency, reading instead as a series of opaque, silvery-white panels that assert the flatness of the picture plane as the essential fact of modernist painting.

"A window proved an infinitely flexible device," Nicholas Watkins has written. "Like a painting, it acts both as an opening and a barrier, a three-dimensional view and an object in its own right. By distancing life from function, allowing the world to be viewed aesthetically, the window itself became a sign of the contemplative process of painting, and its ramifications went back to the very roots of Bonnard's ambitions as an artist; for it enabled him to reconcile the perceptual experience of nature with the decorative surface" (*Bonnard*, London, 1994, pp. 171-172).

The intense light that enters through the glass door illuminates the right half of the tabletop while plunging the other side into deep shadow, like a sundial marking out a specific moment of the day. Also suggesting the passage of time is the bouquet of brightly colored flowers that catches the light, casually arranged and beginning to wilt very slightly. "Bonnard is a painter of the effervescence of pleasure and the disappearance of pleasure," Sarah Whitfield has noted. "His celebration of life is one side of a coin, the other side of which is always present—a lament for transience" (exh. cat., *op. cit.*, 1998, p. 29). Caught between flowering and fading, these fresh blossoms contrast with the floral pattern on the wallpaper, which is impervious to what Bonnard himself called "the rapid, surprising action of time" (*ibid.*, p. 28). A second spray of flowers on the sideboard intermingles so completely with the decorative red ground that it is distinguishable as an actual bouquet only upon careful examination, recalling Matisse's great *Harmonie rouge*.

At the very periphery of this pageant of color and light, Marthe sits utterly still and silent, like an image embalmed in memory. She rests her elbow on the table and her cheek on one hand in a posture of meditation tinged with melancholy. In contrast to the conventionally posed portrait hanging on the wall—a Renoir lithograph from 1899 that depicts the actress Mademoiselle Dieterlé, clad in a showy plumed hat (Delteil, no. 26)—Marthe's figure seems to vanish, ghostly and wraith-like, into her surroundings, as insubstantial as the transparent water goblet that rests before her on the table. "This dreaming feminine presence, Marthe, who so often appears in cut-off views—glimpsed on a balcony, through a door, or reflected in a mirror—is central to the underlying air of mystery, of hidden sadness in much of Bonnard's art," Sasha Newman has written (*Bonnard: The Late Paintings*, exh. cat., The Phillips Collection, Washington, D.C., 1984, p. 146).

The earliest known owner of *Intérieur* was Georges Menier, whose family owned the famous Chocolat Menier, the leading maker and distributor of quality packaged chocolates in France since the mid-1850s. Toward the end of the First World War, the wealthy and worldly Menier became a major patron of Modigliani, Matisse, and other modern painters; he and his wife Simonne acquired the present canvas by 1922.

Peggy and David Rockefeller purchased the painting from Galerie Durand-Ruel and Wildenstein in 1960. "Theodore Rousseau, who was curator of European paintings at the Metropolitan Museum and had been at Harvard at about the same time I was, heard that this Bonnard was for sale in Paris and thought we might be interested in it," David Rockefeller recounted. "He indicated that the Metropolitan would be very pleased to have it later on, if we were to buy it" (M. Potter et al., *op. cit.*, 1984, p. 226). In the end, the Rockefellers decided to keep the painting in the family, rather than giving it to the museum; it hung over the fireplace in their living room at Ringing Point.

Pierre Bonnard, *La fenêtre ouverte*, 1921. Phillips Collection, Washington, D.C.

Richard Diebenkorn, *Girl with Plant*, 1960. Phillips Collection, Washington, D.C. © The Richard Diebenkorn Foundation.

Henri Matisse, *Harmonie rouge*, 1908. The State Hermitage Museum, Saint Petersburg. Photo: © The State Hermitage Museum /photo by Vladimir Terebenin. Art: © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York.

37

GIORGIO MORANDI (1890-1964)

Natura morta

signed and dated 'Morandi 1940' (lower center); indistinctly inscribed (on the original stretcher)
oil on canvas laid down on Masonite
Oval: 14¾ x 19⅝ in. (37.5 x 50 cm.)
Painted in 1940

$2,000,000-3,000,000

Morandi painted this *Natura morta* in 1940, employing a canvas stretched into an oval shape, the second and final work of this rare kind in his entire oeuvre. The previous picture in this format is a tabletop arrangement of various vessels he completed in 1919 (Vitale, no. 50). The present oval canvas evokes a self-contained, protected, and orderly environment, in which the artist's state-of-mind, like the manner in which he depicted these objects, each of them long familiar and meaningful to him, seems calmly centered and whole, far removed from the turmoil of the outside world. These peaceable qualities would prove most comforting in the years that immediately followed.

Whether this still-life was painted before or after 10 June 1940, we do not know—on that fateful day Italy entered the Second World War as the Axis ally of Nazi Germany. Within weeks, various cities in the north were subjected to British air raids. Bologna, where the artist lived his entire life, was an important railway hub that beginning in 1943 endured heavy Allied bombing. The artist sought safety in the countryside at Grizzana, where he occupied himself by painting some of the finest landscapes of his career. It is difficult to find tell-tale signs of the war in the domestic tranquility of his still-life subjects, except by way of contrast. These pictures, filled with a humble and unassuming humanity, so somber, silent and contemplative, stand as the very antithesis to the spreading horror and chaos everywhere around him.

The gentle character of Morandi's work could indeed provide a balm for the troubled spirit, as the critic Giuseppi Marchiori recalled in 1963: "During the tragedy of conflict and oppression we were consoled in our sorrow by the thought of the man in a room on the Via Fondazza…Morandi was in all probability painting a picture of bottles, lamps and dusty boxes. Amid the clamor of war his silent and lonely steadfastness was a bulwark; it was a noble protest of the man [who was] 'the most out of step' in the world" (quoted in J. Abramowicz, *Giorgio Morandi: The Art of Silence*, New Haven, 2004, p. 165).

Like the many Italian writers, composers, and artists who refrained from outwardly resisting Mussolini's Fascist state, Morandi benefited from the government's extensive patronage of the arts. In 1930 his growing reputation as a painter and printmaker won him the professor's chair in etching at the Bologna Accademia di Belle Arti, a position he held until his retirement in 1956. He exhibited paintings in the Venice Biennales of 1930 and 1934; following the latter event the critic Roberto Longhi praised him as "one of the best Italian painters alive" (quoted in *Morandi*, exh. cat., The Metropolitan Museum of Art, New York, 2008, p. 361). Morandi participated in the Rome Quadriennales of 1931 and 1935, and was given a personal room to show fifty works in the 1939 Quadriennale, where he won the second prize for painting.

This award drew criticism from the Fascist party. Morandi's mundane still-life subjects and his seemingly withdrawn, private stance did not suit their program of *La Romanità*—the chest-beating emulation of ancient Rome—nor the image of Mussolini's "The New Man" and other espoused public ideals. Morandi

Giorgio Morandi, *Natura morta*, 1938. The Museum of Modern Art, New York. © 2018 Artists Rights Society (ARS), New York/SIAE, Rome.

was also accused of overlooking nationalistic values while continuing to allow into his work corrupting foreign influences; Morandi would always proudly declare his admiration for the Frenchman Cézanne. Nor would the Fascists forget his participation as a young man in the modernist *Valori Plastici* group. The critic Giovanni Scheiwiller, in a monograph on Morandi published in 1943, responded: "A still life can move us because of its intrinsic qualities, for its emotional intensity and for inexplicable mysterious reasons…His works document the triumph of the spirit over materialism…Morandi is one of the few privileged [artists] with the capacity to produce paintings of pure poetry" (quoted in J. Abramowicz, *op. cit.*, 2004, p. 176).

The Ministry of Education, Morandi's official employer, included him in their large inaugural exhibition of contemporary art held in 1941, intended to advertise the "eternal vitality of the genius of our Italian race" (quoted in *ibid.*, p. 177). In his review of the show, Attilio Crespi lauded Morandi's "aristocratic reserve, his ability to ennoble the most humble and silent of models… giving a solemn dignity to his paintings of objects that Morandi elevated to the stature of symbols" (quoted in *ibid.*).

Morandi's response to the war was to paint. The sensitive interiorization of his experiences inflected the tone of his painting and prints during 1940-1945, lending a special *gravitas* to his expression. "Some of the works that Morandi painted during the war are among the most beautiful of his career," Janet Abramowicz has written (*ibid.*, p. 168). Notwithstanding all those factors that threatened to impinge upon his private world in the studio, Morandi painted steadily and with increasing productivity as the conflict wore on, completing nearly 20 pictures in 1940, 46 in 1941, and 67 in 1943, numbers that fell off substantially only when he returned from Grizzana to Bologna in June 1944. His native city remained under German occupation until the end of the war, at which time the artist's friends were not even sure he was still alive.

The oval shape of the 1919 *Natura morta* may have been occasioned by the end of the First World War, as a gesture welcoming the return of peace. The reappearance of this format in the present painting may have held a prayer for the same in 1940. Between 1942 and 1946, Morandi employed a tondo (circular) surround within a square sheet to contain the tabletop motifs in four still-life etchings (Vitale, nos. 109-111 and 113). In the etched composition *Natura morta in un ovale, circa* 1942, Morandi used an elliptical shape as a window through which the viewer peers into an unusual close-up of his chosen objects (Vitale, no. 130). Morandi's interest in the oval format also reflects the table in this shape that he built and kept in his studio as prop for his still-lifes, the curved edge of which appears in numerous compositions.

"A still life can move us because of its intrinsic qualities, for its emotional intensity and for inexplicable mysterious reasons… His works document the triumph of the spirit over materialism…Morandi is one of the few privileged [artists] with the capacity to produce paintings of pure poetry."

—GIOVANNI SCHEIWILLER

"We had bought a number of contemporary Italian paintings in 1959 from the Galleria dell'Obelisco in Rome [including works by Campigli and Mušič]," David Rockefeller wrote. "Alfred Barr was aware of our interest in them and brought to our attention this 'Still Life', which he had known about through Lamberto Vitale. We had seen two Morandis that my brother Nelson had in his house in Washington and had always liked them; thus we were pleased to be able to acquire this work, with its unusual oval shape" (M. Potter et al., *op. cit.*, 1984, p. 321).

Paul Cézanne, *Pot vert et bouilloire d'étain*, 1867-69. Musée d'Orsay, Paris.

Giorgio Morandi, *Natura morta*, 1939. Sold, Christie's London, 16 October 2015, lot 111.
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38

JUAN GRIS (1887-1927)

Le tapis vert

signed and dated 'Juan Gris 25' (lower left)
oil on canvas
28¾ x 36¼ in. (73.1 x 92.1 cm.)
Painted in April-June 1925

$2,000,000-3,000,000

Gertrude Stein had admired and collected Gris's art for at least a decade when she penned an appreciative text to accompany eighteen reproductions of the painter's work in the late 1924 edition of Margaret Anderson's influential *Little Review*. "Juan Gris is a Spaniard. He says his pictures remind him of the School of Fontainebleau. In this he makes no mistake, but he never does make a mistake...He is a perfect painter, alright, he might be right" (*Little Review*, Chicago, autumn 1924-winter 1925, p. 16).

The painters of the Second School of Fontainebleau, which flourished during the early decades of the 17th century, were known for the mannerist stylizations—elongated and undulating forms—in their paintings. Gris was indeed correct to detect an affinity in his work with these distant predecessors, as Stein surely would have recognized in Gris's *Le tapis vert*, which she purchased, soon after it was completed, from the artist's dealer Daniel-Henry Kahnweiler (Galerie Simon) in June 1925. Stein eventually owned seven Gris paintings in all, three from 1914 and the remainder from 1921-1926.

Le tapis vert is a Cubist still-life, but of a different sort than those Gris, Picasso, and others had painted during the high analytic phase of the movement prior to the First World War. The fundamental planar structures are present, but serve mainly to frame and position within space the amalgam of objects, grouped together at the center of this composition, and as contrast to the irregular contours of the tablecloth. Gris has here declined to analyze form; instead he depicted objects as austere and idealized representations. The artist was in part responding to the neo-classical revival following the First World War, the "return to order." He nevertheless inflected his forms with inventiveness and idiosyncrasy; his chief interest was to foment a free plasticity, a congenial play among interacting forms, as an expression of visual creativity akin to the sense of fantasy in lyric poetry.

Gris called his method "deductive," as he wrote in 1923 for the dealer Alfred Flechtheim's journal *Der Querschnitt*, "because the pictorial relationships between the colored forms suggest to me certain private relationships between the elements of an imaginary reality...The quality or dimensions of a form or a color suggest to me the appellation or the adjective for the object...If I particularize pictorial relationships to the point of representing objects, it is in order to prevent the combination of colored forms suggesting to [the spectator] a reality which I have not intended...It is not picture 'X' which manages to correspond with my subject, but subject 'X' which manages to correspond with my picture" ("Notes on my Painting" in D.-H. Kahnweiler, *Juan Gris: His Life and Work*, New York, 1969, p. 194).

The use of contrasts, in color and form, in conjunction with unexpected dislocations, was key to Gris's compositional strategy for representing objects in space. The artist purposely skewered the orientation of the still-life arrangement resting on the green table linen in the present painting, tilting it obliquely downward toward the lower right. The compotier with grapes, the dish containing three pears, the musical score, two books (one opened up, the other face down), and the folded copy of *Le Journal* (its four-pointed shape perhaps alluding to its regular four-page format), all appear poised to slide down the table, which is neither rectangular nor oval, but of an unusual ovoid shape. Although this configuration ostensibly rests on the dark planar trapezoid beneath it, Gris's still-life seems to resist any expectation of a fixed stability, and floats freely in space.

This calculated pictorial humor in *Le tapis vert* is all the more remarkable in light of the chronic state of ill health that had beset Gris, beginning in May 1920, but with significant periods of remission. Doctors at first suspected that he had pleurisy, then tuberculosis. Tests later revealed that the painter was anemic and suffering from uremia; Gris eventually succumbed to kidney

failure. "The energy and commitment was often there when Gris was a sick man," Christopher Green observed. "There were intervals of months and even years when Gris seems not to have been sick at all: between early 1922 and 1923, and between early 1924 and late 1925 there is no evidence of illness and much evidence of vigor" (*op. cit.*, 1992, p. 96).

Notwithstanding his increasingly fragile health, Gris's career by the mid-1920s was in full swing. A major exhibition of his work at Kahnweiler's Galerie Simon in 1923 was well received. In the following year, the artist added to his growing reputation by delivering a notable lecture at the Sorbonne, *Des Possibilités de la Peinture*, thereafter published and translated into English, German, and Spanish. Alfred Flechtheim in April 1925 exhibited a selection works painted since 1920 in his Düsseldorf gallery. Later that year the important collectors Alphonse Kann and Dr. G.F. Reber began to acquire Gris's recent canvases. The artist at long last experienced an enjoyable degree of financial security, and even turned down the offer of a contract from Paul Rosenberg, Picasso's dealer.

"Gris continued to build edifices of pleasure to the end of his life," Green has written. "In his last two or three years Gris added to this range of pleasurable still-life pictures which generate rather different connotations. These objects include those that I call objects of subjectivity" (*ibid.*, p. 158). In early 1927, only months before his death, Gris contributed a statement to an anthology of modern painting which Maurice Raynal was preparing. "Today, at the age of forty, I believe I am approaching a new period of self-expression, of pictorial expression, of picture-language; a well-thought-out and well-blended unity. In short, the synthetic period has followed the analytical one" (quoted in D.-H. Kahnweiler, *op. cit.*, 1969, p. 204).

"As a Spaniard he knew Cubism and stepped through into it. He had stepped through it," Gertrude Stein wrote in her eulogy for Gris. "There was beside this perfection...Four years partly illness and much perfection and rejoining beauty and perfection and then at the end there came a definite creation of something. This is what is to be measured. He made something that is to be measured. And that is that something. Therein Juan Gris is not anything but more than anything. He made the thing. He made the thing to be measured...This is the history of Juan Gris" ("The Life of Juan Gris. The Life and Death of Juan Gris" in *Transition*, no. 4, July 1927, pp. 160-162).

Pablo Picasso, *Mandoline et portée de musique*, 1923. Sold, Christie's New York, 8 May 2013, lot 35. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Juan Gris, *Le livre ouvert*, July-September 1925. Kunstmuseum Bern.

Juan Gris, *Mandoline et compotier*, June-August 1925. Museum of Fine Arts, Boston.

39

JOAN MIRO (1893-1983)

Mural I, Mural II, Mural III

I: signed and dated 'Joan Miró. 12.33' (on the reverse)
II: signed and dated 'Joan Miró-12.33' (on the reverse)
III: signed and dated 'Miró. 12.33' (on the reverse)
Each: oil on canvas
Each: 21¾ x 98⅜ in. (55.2 x 249.8 cm.)
Each painted in December 1933

Estimate on Request

Joan Miró, *Femme hantée par le passage de l'oiseau libellule présage des mauvaises nouvelles*, September 1938. Toledo Museum of Art. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2018.

Miró painted the three canvas sections that comprise *Mural I-II-III*—the first works in his oeuvre he designated as such—following the important series of eighteen large compositions based on collages that he completed in June 1933 (Dupin, nos. 415-432). Together these pictures marked Miró's commitment to resume painting on canvas, following the period 1928-1931, when the artist had undertaken a campaign to instigate "the assassination of painting." He had thought at that time to dispense with all the time-honored conventions of oil painting, and instead turned to creating rude, subversive collages and painting-objects made from base, insignificant materials, which Jacques Dupin described as "poisoned arrows let fly at 'painting-painting' and ideal beauty" (*op. cit.*, 2012, p. 152). This provocatively nihilistic impetus notwithstanding, Miró did not so much undermine the accepted notions of painting as he actually contributed to expanding viable formal potential, while further broadening the inclusivity of content in modern art. *Mural I-II-III* is the direct outcome of this contest between painting and anti-painting, translated into some of the most direct and concentrated plastic forms that Miró had yet conceived.

The trio of *Mural* canvases was specifically painted for the nursery in the home of Pierre Loeb, Miró's Paris dealer. With this setting in mind, Miró chose imagery and action narratives that he thought appropriate to a child's world, reflecting the workings of a young imagination. Indeed, the primitive, child-like quality already evident in much of Miró's imagery made him the ideal artist for this project. He assembled in these panels ghostlike figures, comically grotesque creatures, and a large bird. They engage in chase scenes—a frequent occurrence in dreams and often the stuff of children's games and fantasies—which run from left to right in each composition. Miró placed his subjects against backdrops of vague, blue dreamscapes that contain elements of natural forms—a rainbow, ocean waves, a mountain, eclipsed suns, a star, a crescent moon with an anthropomorphic profile, whose peak bursts into a star.

The nocturnal adventure that Miró plotted in these panels appears to proceed, from left to right, in the order *Mural III*, *II*, and *I*. The bird in flight and rushing figures in *III* set the dream in motion; canvas *I* depicts the end of the night's journey and the final transformation in this sequence of events—a figure runs towards a rectangular portal that separates the dark blue of night from the white glare of daylight, symbolizing the passage from the nocturnal realm of dreams into the world of daily reality.

Miró's interest in creating art for and about children probably stemmed from his recent foray into dance theater, his first effort in this field. The artist received in 1932 a commission from the Ballets Russes de Monte Carlo to design costumes, the curtain, and sets for a ballet set to the music of Georges Bizet's orchestral suite *Jeux d'enfants*. Boris Kochno wrote the libretto and Léonide Massine choreographed the dances. To Miró's mind, child's play should be rough and tumble, having little to do with sentimental notions of sweetness and innocence. He wrote from Monte Carlo on 23 February 1932, describing the intended effect of his designs on the audience as if they were a boxer's punches: "I am treating everything the same way as my recent work: the curtain, the first hook that hits the audience, like this [past] summer's paintings, with the same suggestiveness and violence. This is followed by a rain of swings, uppercuts, and rights and lefts to the stomach, and throughout the entire event—a round that lasts about twenty minutes—objects keep appearing, moving and being dismantled on stage" (M. Rowell, ed., *Joan Miró Selected Writings and Interviews*, Boston, 1986, p. 119). Dupin recorded a study for the curtain, which the artist gave to Massine (Dupin, no. 412), and two other related works (nos. 413-414).

The premiere of *Jeux d'enfants* took place in Monte Carlo on 14 April 1932. The ballet was a success and subsequently well-received in Brussels and Paris; the troupe brought the production to Barcelona the following year. After the Paris performances, Miró returned to Barcelona, and during July, while staying at his family estate in Montroig, he continued working on a series of oil paintings on small panels he had begun in January, which mark his return to working in two dimensions (Dupin, nos. 393-410). Inspired by the artist's recent experience with the Ballets Russes, the imagery in these compositions is elastic and kinetic in conception. Absolute clarity is throughout an essential concern; even in multi-figure compositions with overlapping forms, the figures stand out in well-defined relief from the dark grounds, like the objects in his "anti-painting" constructions.

In late January 1933 Miró executed a series of eighteen collages, made from photographic and hand-drawn illustrations cut from catalogues, newspaper ads, technical magazines, and posters, often depicting tools and mechanical devices, which he arranged and glued down on large sheets of paper, without further additions in his own hand. Having completed this group on 11 February, Miró then began on 3 March to create large oil paintings based on these collages, deriving and abstracting forms from the pasted images, while also using the collages as a guide to establishing the spatial relationships between these elements on the canvas. Miró completed the group by 12 June, one canvas for each of the eighteen collages (Dupin, nos. 415-432). These paintings contain a wide variety of flattened, clearly delineated shapes, as organic transformations of even the most explicit mechanical source imagery, set against dark, multi-hued grounds.

From 8 August through early October 1933, Miró also undertook a sequence of drawing-collages, which combined cut and pasted illustrations with hand drawing (Dupin Drawings, nos. 375-398). In a statement that appeared in the Surrealist arts journal *Minotaure*, published in December 1933, Miró explained that his work "is always born in a state of hallucination, brought on by some jolt or other—whether objective or subjective—which I am not in the least responsible for. As for my means of expression, I struggle more and more to achieve a maximum clarity, force and plastic aggressiveness—in other words, to provoke an immediate physical sensation that will then make its way to the soul" (M. Rowell, ed., *op. cit.*, 1986, p. 122).

Miró completed *Mural I-II-III* for Loeb during the later months of 1933, perhaps around the time of the one-man exhibition in October that his dealer had organized on the premises of Galerie Georges Bernheim, where the entire series of eighteen paintings based on collages was seen together. On 5 November, shortly before the closing of the exhibition, Miró wrote to Pierre Matisse, his New York dealer, "I suppose you will have received the announcement I sent for my exhibition at Georges Bernheim. Pierre [Loeb] and I are very pleased; if from the business point of view one cannot say much for the moment [a reference to the world-wide Depression], from the morale standpoint it was a great success…Pierre has told me that, as soon as this exhibition is over, you want to organize one in New York, which will give me much pleasure and flatters me greatly" (quoted in exh. cat., *op. cit.*, 1993, p. 331).

Pierre Matisse did indeed give Miró a one-man show, the second the dealer devoted to this artist, in his New York gallery at the very end of December 1933, which closed in mid-January 1934. Some four years later, Miró painted a mural composition for the young children of Pierre and Teeny Matisse—Paul, Jackie, and Peter—to be installed in their nursery (Dupin, no. 596). "Picasso was wild about it and said it was one of the best things I had ever done," Miró wrote to Matisse. "I myself like it, but it may be too dramatic for your purpose." The artist had entitled the canvas (trans.) *Woman Haunted by the Passage of the Bird-Dragonfly, Omen of Bad News;* it was his response to the recent signing of the Munich accords, whose terms of appeasement to Hitler's demands resulted in the dismemberment of Czechoslovakia. "The frieze was not at all traditional nursery fare," John Russell wrote. "Sweet dreams played no part in it… Pursuit and persecution were its leitmotifs. The figures were monstrous, the space claustrophobic, the panic all-pervading. But as a portrait of Europe in 1938 it was exactly right" (*Matisse: Father & Son*, New York, 1999, p. 129).

The elongated format of the Loeb nursery murals recalls friezes of classical antiquity, and long before them, the winding array of imagery in the wall paintings found within prehistoric caves. They moreover evoke late medieval and Renaissance tapestries that depict the hunt. Miró's next major paintings, five large canvases created in late 1933 and early 1934, expand on the decorative idea of *Mural I-II-III*, and were actually intended as designs for tapestries (Dupin, nos. 459-463).

"Miró's paintings, like the prehistoric, present isolated beings within a common field rather than cohesive units in a coordinated composition," Sidra Stich, a professor of art and archaeology, has explained. "The individual parts are dispersed in space without concern for a logical ordering of scale, shape or positioning. In some places, intentional relationships between figures are established and scenarios begin to emerge. But even in these cases, the suggested activities are ambiguous. Although there may be no real unity in narrative terms, a powerful, harmonizing aura prevails. This is the 'religious essence, the magic of things' that Miró so sought to capture. A pervasive, mystical atmosphere prevails…not unlike the spiritual ambiance of prehistoric caverns, which were thought to be sacred sites for meditation or ritual observance" (*Joan Miró: The Development of a Sign Language*, exh. cat., Washington University Gallery of Art, St. Louis, 1980, p. 32).

Joan Miró, *Peinture*, 8 March 1933. Philadelphia Museum of Art, A.E. Gallatin Collection. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2018.

Joan Miró, *Peinture*, 4 April 1933. Sold, Christie's New York, 13 November 2017, lot 31. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2018.

Joan Miró, *Peinture (Personnages avec étoile)*, 1933. The Art Institute of Chicago. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2018.

40

PIERRE BONNARD (1867-1947)

Fleurs dans un pot de grès* ou *Intérieur, fleurs des champs

signed 'Bonnard' (lower right)
oil on canvas
31¾ x 16¼ in. (80.6 x 41.3 cm.)
Painted in Le Cannet, *circa* 1939

$3,000,000-5,000,000

In 1927, Bonnard and his wife Marthe acquired a modest villa known as Le Bosquet ("The Grove"), perched high above the bay of Cannes near the village of Le Cannet. Ever since 1909, the artist had spent winters on the Côte d'Azur—so alluringly different from his native Île-de-France. The latter was the birthplace of Impressionism, a land of green fields, cloud-filled skies, and constantly changing weather and light. The Côte d'Azur, by contrast, the enduring classical paradise of Signac, Matisse, and the aging Renoir, manifests a pervasive golden aura that required a heightened palette.

The purchase of Le Bosquet marked the first time that Bonnard had enjoyed a permanent base in the South, and he immediately set to work renovating the house, installing large French windows to let in the light and adding a dedicated studio space. In 1938, as the threat of war loomed large, Bonnard and Marthe sold their house in the Seine valley and moved permanently to Le Cannet, where the familiar rooms, the secluded garden, and the immediately surrounding landscape provided the artist with seemingly infinite pictorial possibilities.

"The artist who paints the emotions creates an enclosed world—the picture—which, like a book, has the same interest no matter where it happens to be," Bonnard explained. "Such an artist, we may imagine, spends a great deal of time doing nothing but looking, both around him and inside him" (quoted in *Bonnard*, exh. cat., Tate Gallery, London, 1998, p. 9).

Bonnard painted the present still-life around 1939, soon after settling at Le Cannet for good. A tall stoneware pot filled with casually arranged field flowers is seen close-up against a strongly patterned ground, presumably a cloth-covered table. Rectilinear elements in the upper part of the composition—perhaps a window at the right, receding into depth, and either a curtain or a molded window frame beside it—serve as a foil for the vividly colored, organic forms in the foreground without clearly indicating the actual physical setting of the still-life. "The vantage point at times becomes so eccentric that the resulting image lies practically outside visual illusion," James Elliott has written. "Architectural settings shift so that almost every clue by which the spectator can orient himself is dissembled" (*Bonnard and His Environment*, exh. cat., The Museum of Modern Art, New York, 1964, p. 29).

This rustic, variegated bouquet may have been placed either in the spacious dining room on the ground floor at Le Bosquet or in the intimate sitting area upstairs where Bonnard and Marthe took their breakfast and lunch each day. As always, however, Bonnard would have painted the composition in his studio, overt description giving way to incipient abstraction. "Paintings begun in the memory of a visual experience were transformed through color into a rich, immensely varied surface made up of a tapestry of brushstrokes, glazes, scumbles, impasto, highlights, and pentimenti," Nicholas Watkins has written. "Objects were not so much painted as felt into shape within the surface over a long period. 'The principal subject is the surface,' Bonnard maintained, 'which has its color, its laws over and above those of objects. It's not a matter of painting life, it's a matter of giving life to painting'" (*Bonnard*, London, 1994, p. 171).

In the present canvas, the narrow vertical format heightens the sense of spatial ambiguity and subtle, unexpected

enchantment. Rather than working on a canvas of standard, predetermined size, Bonnard painted on a generous length of material tacked to the wall of his studio, altering the dimensions of the composition until he found just the right cropping and then creating a custom stretcher. "He needed the freedom to adjust the rectangle, especially its periphery," Dita Amory has explained. "The strategy was particularly important in the late still-lifes, where the passages around the edges are intensified by the implied distance of the objects from the viewer, and a critical dialogue emerges between focus and ambiguity" (*Pierre Bonnard: The Late Still Lifes and Interiors*, exh. cat., The Metropolitan Museum of Art, New York, 2009, p. 21).

Here, the vase of flowers seems to float against the patterned tablecloth, which is tipped up radically toward the picture plane, compressing the space of the composition and heightening the bouquet's proximity to the viewer. Before the shifting and amorphous ground, the flowers retain their identity as individual blossoms—orange poppies or perhaps anemones, delicate white Queen Anne's lace, tall stalks of dark blue iris in the rear. "He let the flowers wilt and then he started painting," Bonnard's housekeeper Antoinette recounted. "He said that way they would have more presence" (quoted in exh cat., *op. cit.*, 1998, p. 28). The artist was an indefatigable walker, even in old age, and the informality and immediacy of the present bouquet suggests that he has just gathered the blossoms outdoors.

"His daily walk to wherever his fancy took him was essential for him; it was his way of gathering from its source the pollen of space and the pith of time," wrote the curator and critic Jean Leymarie, following a visit to Bonnard at Le Cannet in 1946. "Immediately afterwards he would jot down his sensations in his meteorological diaries, in a free and uncontrolled way. On returning to his studio he distilled his booty by his own personal methods. He knew how to preserve the freshness of that first vision, to offer the moving eye a texture that is both shimmering and unified" (quoted in M. Terrasse, *Bonnard at Le Cannet*, New York, 1988, p. 9).

"The principal subject is the surface, which has its color, its laws over and above those of objects. It's not a matter of painting life, it's a matter of giving life to painting."

—PIERRE BONNARD

Peggy and David Rockefeller acquired *Intérieur, fleurs des champs* in 1949, just a decade after its creation. "Our purchase of this Bonnard," Rockefeller recalled, "represented quite a departure in taste for us in that it is much less lifelike and more impressionistic than anything we had acquired previously. We have enjoyed it more and more with time" (M. Potter et al., *op. cit.*, 1984, p. 229).

Pierre Bonnard, *Fleurs sur un tapis rouge*, 1928. Musée des Beaux-Arts, Lyon.

Paul Cézanne, *Le vase bleu*, 1889-1890. Musée d'Orsay, Paris.

41

ANDRE DERAIN (1880-1954)

Paysage en Provence, Martigues

signed 'a Derain' (lower right)
oil on canvas
36⅜ x 28⅞ in. (92.2 x 73.5 cm.)
Painted *circa* 1908

$2,000,000-3,000,000

"I am in the South," André Derain wrote to his close friend Maurice de Vlaminck from Martigues during the summer of 1908. "Here I am more pleased than ever—tranquil as all else in this superb country. I have no need of a drum or trumpet. From here the Montmartre crowd seems less choleric" (P. Dagen, ed., *André Derain: Lettres à Vlaminck*, Paris, 1994, no. 75, p. 197).

As a bank of cloud enfolds the Alpilles in the distance, this landscape of low hills and fields in the environs of Martigues basks under a deep blue, crystalline sky. The blazing sunlight has blanched the dry grasses, and fired the parched clay soil to a vivid terracotta hue, in stark contrast with smaller patches of greenery that mark here a cultivated field or there the banks of a stream. Parasol pines, their evergreen branches deep black in the shade, frame the scene, guiding the eye deep into the landscape. It is late summer in the Midi, the timelessly classical landscape of Provence.

After each winter season in Paris, between the Salon d'Automne in one year and the Indépendants the following spring, Derain was eager to get back in touch with the essential elements of his art. "I am going to work seriously, and essentially become a painter again," Derain continued his letter to Vlaminck. "In short, it is very difficult to make paintings in Paris. One loses any point of contact. And I believe that here is the only place where all one has are the sensations of a painter" (quoted in J. Freeman, *The Fauve Landscape*, exh. cat., Los Angeles County Museum of Art, 1990, p. 110).

Derain first experienced the southern climes of his country when he spent the summer of 1905 with Matisse in Collioure, a small fishing village on the Mediterranean coast near the Spanish border. This inspired partnership resulted in the emergence of Fauvism, the first transformative thrust of the avant-garde in the young 20th century, which Matisse and Derain revealed to the art world at the 1905 Salon d'Automne in Paris. The *salle des Fauves* was a sensational, momentous event, and a hard act to follow. Nonetheless, a year later the two painters were already pressing forward and evolving in new directions, working independently, but still in close contact. Matisse returned to Collioure. Derain again journeyed south during the summers of 1906-1908, painting in L'Estaque in 1906, returning there at the end of the year, and in Cassis during 1907. He worked in Martigues, father west along the coast, near the Rhône delta, between May and late November 1908.

"Fauvism was our ordeal by fire," Derain later reminisced. "Colors became charges of dynamite. They were expected to discharge light. It was a fine idea, in its freshness, that everything could be raised above the real. It was serious, too. With our flat tones, we even preserved a concern for mass, giving for example a spot of sand a heaviness it did not possess, in order to bring out the fluidity of water, the lightness of the sky… The great merit of this method was to free the picture from all imitative and conventional contact.

"What was wrong in our attitude was a kind of fear of imitating life," Derain continued, "which made us approach things from too far off and led us to hasty judgments…Thus it became necessary for us to return to more cautious attitudes, to lay in a store of resources from the outset, to secure patiently for each painting a long development" (quoted in D. Sutton, *André Derain*, London, 1959, pp. 20-21).

A key to this "store of resources" became apparent in the art of Paul Cézanne. Derain and Matisse were already familiar with the latter's work from visits to Ambroise Vollard's gallery. The decisive impact of Cézanne's work, largely neglected during his

lifetime, began to reach everywhere into the modernist camp following the display of ten of his paintings in the 1906 Salon d'Automne; the master of Aix passed away as the exhibition entered its third week. Galerie Bernheim-Jeune opened a show of 79 Cézanne watercolors in late June 1907, which Derain missed while working in Cassis. The tributes to Cézanne culminated in a full-scale memorial retrospective, comprising nearly 60 paintings, including some of the artist's especially prescient, revelatory, "unfinished" works, at the Salon d'Automne later that year.

Cézanne had painted for extended periods in L'Estaque during 1876-1879. Derain's second stay in the town at the end of 1906 may have been his response to having studied the selection of the Cézanne's work in the recently closed Salon. When Derain returned to the Midi in the summer of 1908, having chosen Martigues as his base, he was certainly flush with enthusiasm from having visited the Cézanne commemorative galleries in the 1907 Salon d'Automne. Derain shared this excitement with Picasso and Braque, the leading figures among the new circle of artist friends to which he had gravitated since the beginning of 1908.

In this *Paysage en Provence, Martigues*, Derain continued to employ those "flat tones" of Fauve practice. Back in Collioure during the summer of 1905, Derain and Matisse together viewed the Tahitian Gauguin paintings that Daniel de Monfreid had stored for safekeeping in his home nearby. The example of these works led Derain, more quickly than Matisse, to supplant the broken divisionist facture they had been using in their work, derived from Matisse's interest in the Neo-Impressionist color theory of Signac and Cross, and to deploy instead broader masses of brilliant color in the Gauguinesque manner.

Stacked vertically, flat zones of color serve as the constructive elements in the present *Paysage en Provence*. Larger forms dominate the foreground, while more compact blocks of color describe receding distance. The arboreal framing of the scene is a Cézannian device, learned from the old masters; Cézanne had declared as his purpose to remake the 17th century classical vision of Poussin according to nature.

"I am in the South. Here I am more pleased than ever—tranquil as all else in this superb country. I have no need of a drum or trumpet. From here the Montmartre crowd seems less choleric."

—ANDRE DERAIN

Derain's aim during this period, as he wrote to Vlaminck in March 1906 when discussing the Impressionist art of Monet, was to find "in nature something different—something which is fixed, eternal, and complex" (P. Dagen, ed., *op. cit.*, 1994, no. 63, p. 175). Despite his closeness to Picasso and Braque, Derain never sought a resolution for these concerns in Cubism, and experimented only tangentially with cubist elements in his landscapes during 1910. By the beginning of the First World War Derain instead settled into an idealized naturalism, tinged with *naïf* elements, which anticipated the classicism that would emerge by the end of the decade and become a significant trend in painting following the end of the war.

Paul Cézanne, *Vue sur L'Estaque et le Château d'If, circa* 1883-1885. Formerly in the Collection of Samuel Courtauld; sold, Christie's London, 4 February 2015, lot 8.

André Derain, *Paysage à Cassis*, 1907. New Orleans Museum of Art. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

André Derain, *Vue de Martigues*, 1908. Kunsthaus, Zürich. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

42

ODILON REDON (1840-1916)

Fleurs

signed 'ODILON REDON' (lower right)
oil on canvas
24⅛ x 18½ in. (61.3 x 46.9 cm.)

$1,000,000-1,500,000

"I have made an art according to myself. I have done it with eyes open to the marvels of the visible world and, whatever anyone might say, always careful to obey the laws of nature and life." – Odilon Redon, "Confessions of an Artist" (*To Myself: Notes on Life, Art and Artists*, New York, 1986, p. 7).

Odilon Redon turned to the genre of the floral still-life, first in pastel and subsequently in oils as well, around 1900, when he was sixty years old. In discussing an early naturalistic example of this subject he had painted for Andries Bonger, one of his most loyal collectors, Redon wrote, "I have in my mind's eye as one of the good things that I have painted, this vase of flowers, which has remained a vision for me... I do not know of anything that has given me more pleasure than such an appreciation of simple flowers in their vase breathing air" (quoted in *Odilon Redon: Prince of Dreams*, exh. cat., The Art Institute of Chicago, 1994, p. 294).

The flowers in the present still-life—geraniums, asters, daisies, larkspur, and anemones—possess the simplicity of which Redon spoke, rendered in a variety of brushstrokes of exquisite precision in size, shape, and hue to denote each bloom, virtually petal by petal. The effect is that which Redon judged essential when painting a still-life in oil colors of any subject, whether a piece of fruit or a flower: "In order to reveal beauty, the painting must be complete, solid, supple, rich in substance, also suggestive of this richness, this grandeur, whereby it reveals the presence of man: the ambience of thoughts surrounding it" (*ibid.*).

Having achieved an already considerable reputation as a draughtsman on paper, in his works in black and white—his "*noirs*", as the artist called them— but among a limited if dedicated clientele of connoisseurs, Redon sought to expand the market for his art. The burden of outstanding debts following the sale of his family's estate in Peyrelebade, Gironde, dictated a need for increasing the income from his work. Redon moreover wished to heighten his profile within the turn-of-the-century avant-garde, among those who shared with him the Post-Impressionist interests in Symbolism and decoration, especially artists such as Gauguin and his admirers, the young painters who called themselves Les Nabis, including Bonnard, Denis, Roussel, Sérusier, Vallotton, and Vuillard.

Landscapes comprised most of the relatively few oil paintings Redon produced before the mid-1890s. He now made a priority of taking on a more prominent, visible role as an artist working in oil colors on canvas. Indeed, Redon was seeking to imbue his work with that greater "richness in substance" of which oils are capable, in the physical weight and presence of the pigment on canvas, in conjunction with a more material concentration of hue and the subtle blending of tones. Having long worked in charcoal and black chalk, the use of color pastel sticks came to Redon quite naturally. Powdery pastels, held in place by means of special chemical fixatives, regale the viewer with evanescent color, a vision of the subject caught in its most fugitive aspect. Oil paints, by comparison, capably grace the eye with their suggestion of physical palpability in form and color, evoking natural, corporeal phenomena in a totality of nuance and resonance.

The use of oil colors also permits a fluid sense of space, apparent in Redon's handling of the background in the present *Fleurs*, against which the firmly contoured and volumetrically shaded vase, brimming with blossoms, appears to hover weightlessly as if in vaporous emptiness. Only the merest suggestion of shadow on the lower right-hand side suggests that this weighty ceramic vessel may rest on any kind of a solid surface.

The arrangement of the blossoms in the present *Fleurs* is naturalistic; Redon likely painted specimens he gathered from his garden in Bièvres and arranged in this vase, which—as Alec Wildenstein noted—also appears, variously colored, in four other pictures (*op. cit.*, 1996, nos. 1454-1455 and 1457-1458). The indeterminacy of the environment, however, connotes an imaginary, abstract space. "From reality, or in other words nature," Redon wrote in 1887, "which is a pure means for expressing our feelings and communicating them to others, out of which our ambition to create remains in a dream state, a state of abstraction" (*op. cit.*, 1986, p. 153).

The synthesis of these opposing pictorial strategies is effective both as decoration, in the manner of Gauguin and Les Nabis, and as Symbolism, the transmutation of nature into a heightened, visionary, and revelatory state. Redon's use of vermilion and yellow, blended to create an intermediate orange tonality, is Symbolist in effect, contrasting the artist's natural motifs against an environment that has been subjectively conceived, in the expression of a mood or a poetic, metaphysical state of mind that the artist wished to communicate to the viewer.

By 1904 Redon was devoting most of his time and efforts to creating flower compositions. At the Salon d'Automne that year he exhibited 60 works, a quarter of which were floral still-lifes; in his solo show at the Galerie Durand-Ruel in 1906 he included 29 flower pictures among a total of 53 works. Both exhibitions were critically and commercially successful; the income from his production in 1906 was the highest Redon had realized up to this point, and helped to alleviate his financial concerns. His clientele for such works was rapidly expanding. Rosaline Bacou, in conversation with Margaret Potter, dated the present *Fleurs* to the period 1905-1910; Ari Redon, the artist's son, suggested a date of *circa* 1910 (*op. cit.*, 1984, p. 208). "I am still wrapped up in flowers," Redon wrote to a patron in 1905. "Painting, with its limitless resources, is an infinitely enjoyable art." To Bonger in 1912, the artist commented, "If the art of an artist is the song of his life, a solemn or sad melody, I must have hit a happy note in color" (quoted in exh. cat., *op. cit.*, 1994, p. 288).

"I have made an art according to myself. I have done it with eyes open to the marvels of the visible world and, whatever anyone might say, always careful to obey the laws of nature and life."

—ODILON REDON

Odilon Redon, *Fleurs des champs dans un vase au long col*, before 1905. Sold, Christie's London, 27 June 1988, lot 19; gift of the Ian Woodner Family Collection to The Museum of Modern Art, New York.

Odilon Redon, *Le pavot rouge*. Exhibited in the Salon d'automne, 1906. Musée d'Orsay, Paris.

43

GEORGES SEURAT (1859-1891)

Casseur de pierres

stamped with signature 'Seurat' (Lugt 2282a; lower right)
oil on cradled panel
6½ x 10⅛ in. (16.7 x 25.4 cm.)
Painted *circa* 1882

$1,500,000-2,000,000

From the moment that Seurat left the École des Beaux-Arts and set out on his own to learn the techniques, skills, and theories of painting, he took a systematic approach to discovery that would characterize his aims and methods for the rest of his career. The subtle qualities of observation and analysis that Seurat reveals in the many small landscapes and rural figure paintings that he executed *en plein air* in 1882-1883 already announce that this talented and perceptive young artist was embarking on a brilliant enterprise, which, as fate would have it, would last less than a decade. "The array of small canvases and panels that Seurat produced in the early 1880s," John Leighton and Richard Thomson have written, "betrays the quiet potential of Seurat's methods, and close study reveals the careful decisions and calculations that underpin even those pictures that appear to be direct and spontaneous" (*Seurat and the Bathers*, exh. cat., The National Gallery, London, 1997, p. 41).

Seurat's focus on agrarian motifs during the early 1880s enabled him to work through the legacy of the Realists and Barbizon painters, most notably Millet, as well as the example of his older contemporary Pissarro, recapitulating their path to modernism in his own work. The present panel shows a farmer breaking up stone with a long, heavy hammer to clear the fields for ploughing, a subject that Courbet had famously explored in *Les casseurs de pierres*, 1849-1850 (destroyed during World War II). This form of rural labor is the most primal and strenuous of those that Seurat depicted, preceding the hoeing and seeding of the land. Seurat expunged all sentimentality from his treatment of the theme, however, focusing on the elegant geometry of the bare-chested figure as he bends forward in his work.

Georges Seurat, *Casseur de pierres à la brouette. Le Raincy*, 1882-1883. Phillips Collection, Washington, D.C.

The wooden panels on which Seurat liked to paint outdoors were durable and convenient; a small supply fit easily in a hand-held box, called a *boîte à pouce*. Seurat usually executed his panel pictures *au premier coup* (wet-on-wet), often in a single sitting before the motif, applying pigment directly to the dark wood without using white gesso primer first. The present *Casseur de pierres* exhibits a lively, finely nuanced surface consisting of small, squarish brushstrokes angled one over the other to create an irregular crisscross weave. This distinctive hatched pattern, which Seurat called *balayé* or "broom-swept," lends the image an all-over quality of vibration, with touches of different colors optically mixing into a dominant tone. This innovative conception, based in Seurat's readings in chromatic theory as well as his own acutely sensitive response to color and light, would result over the next several years in his fully fledged divisionist technique.

Already in evidence as well in the present painting is Seurat's preference for a pictorial architecture consisting of parallel horizontal elements—here, three broad bands differentiated by color and the touch of his brush—and contrasting vertical forms. The actively painted foreground, representing a bank of earth beyond which the worker stands, lies below a lighter, more freely handled zone, itself divided horizontally into strips; the foliage in the background is rendered with a more densely woven pattern of dark green-blue strokes. The worker with his pick-axe is the sole vertical accent in the composition, his blue hat and red belt forming enlivening contrasts with the separate and much larger areas of ocher and green.

"The geometry of the banding, the modularity of the brushstrokes, and the reticence of volumetric modeling," John Elderfield has written, "all contribute a distinctively fabricated, object-like quality to a work that could be held in the hand, yet without diminishing one bit its function as an empirical record of the external world" (G. Lowry, intro., *op. cit.*, 2015, pp. 33-34).

44

ARISTIDE MAILLOL (1861-1944)

Monument à Claude Debussy

signed with monogram (on the top of the base); inscribed with foundry mark and numbered 'Alexis Rudier Fondeur. Paris. épreuve d'artiste N° 1/6' (on the right side of the base)
bronze with green patina
Height: 35⅞ in. (91.3 cm.)
Length: 29⅜ in. (74.5 cm.)
Width: 15¼ in. (38.6 cm.)
Conceived in 1930 and cast during the artist's lifetime

$1,000,000-1,500,000

In 1930, Aristide Maillol—then at the peak of his fame—received a commission from the town of Saint-Germain-en-Laye, the birthplace of Claude Debussy, for a monument to honor the great modern composer, who died in 1918. Although Maillol's own musical tastes ran the gamut from Bach and Mozart to contemporary jazz and the traditional sardanas of his native region, he had never heard any of Debussy's work. Nevertheless, he welcomed the opportunity, for the first and only time in his career, to treat the subject of music, which paralleled his own search for artistic harmony. He chose to commemorate Debussy with the figure of a crouching woman, her head bowed in quiet contemplation, her arms swinging languidly as though to the rhythm of a gentle melody. One leg is folded under the thigh while the other is raised in a kneeling position as though the figure were preparing to stand, imbuing the serenely self-contained triangular pose with a sense of incipient dynamism.

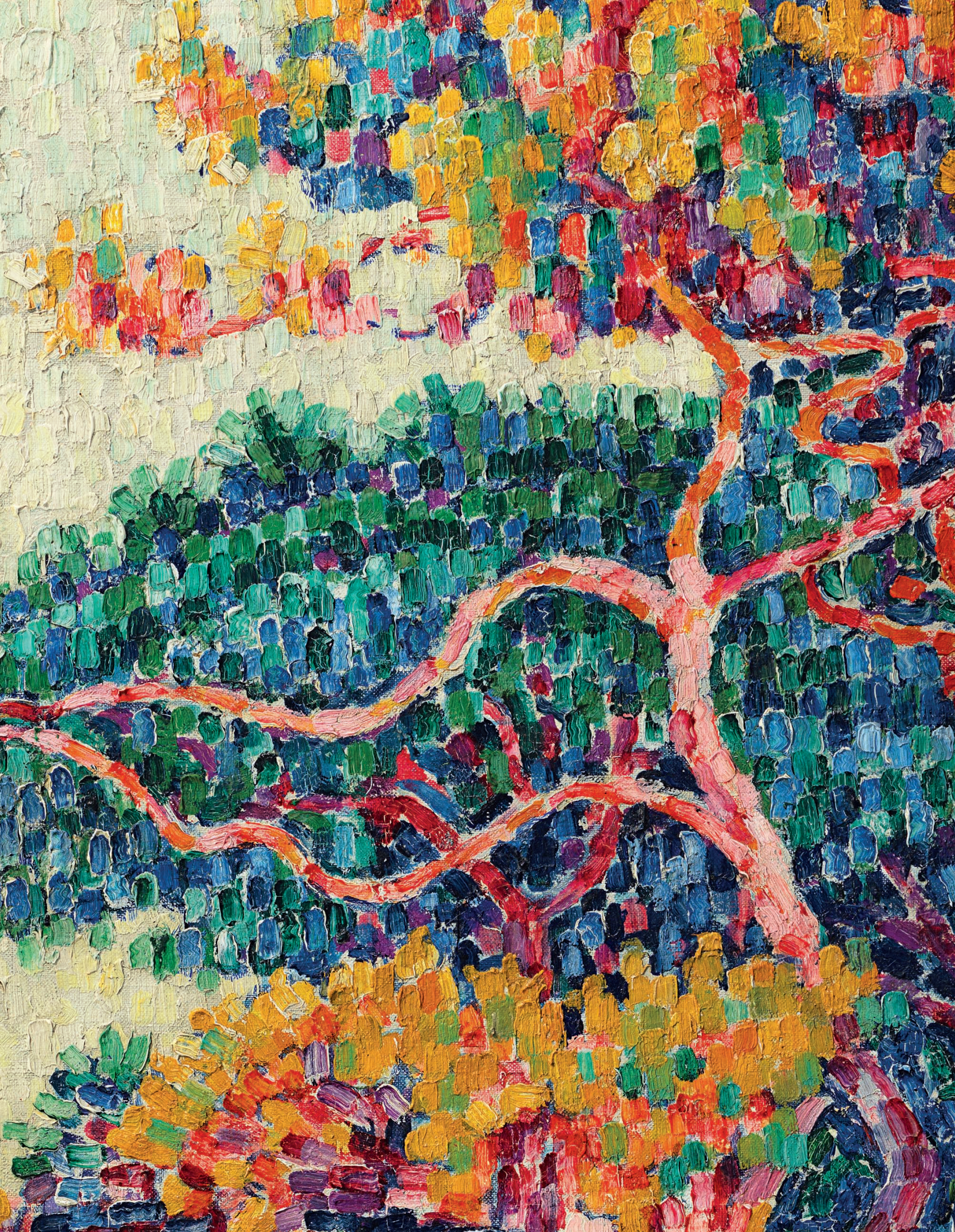
"The monument to Debussy combines harmonious forms with an almost mathematically rigorous composition," Bertrand Lorquin has written. "Like virtually all of his sculpture, it is built on a counterpoint of silence and breath, space and solid volumes; its rhythms might be those of a Bach composition, and like all music it attempts to give form to thought" (quoted in *op. cit.,* London, 1995, p. 96).

The commission from Saint-Germain-en-Laye called for Maillol to produce a figure in white marble, which was completed by July 1933 and dedicated in the garden of the municipal library. The base of this sculpture was carved to resemble a book of sheet music, on which were inscribed the first few measures of Debussy's *Prélude à l'Après-midi d'un Faune,* an overtly didactic touch unusual in Maillol's work. In the course of finishing the commission, Maillol decided to model a second version of the sculpture that eliminates this specific reference to Debussy, focusing entirely on the architecture of the female body. This figure was cast in a bronze edition of six, including the present example, plus two artist's proofs; the unnumbered casts were both purchased in 1932 by major American collectors, Stephen C. Clark and A. Conger Goodyear, and are now in the collections of the Toledo Museum of Art and the Metropolitan Opera House, Lincoln Center, New York.

Expressing the beauty of the female form in highly distilled, almost abstract terms, *Hommage à Debussy* reflects Maillol's ongoing effort to fuse the iconographic traditions of antiquity with the radical formal purity of the modernist project. The figure's pose at first calls to mind Hellenistic Greek statues of the Crouching Aphrodite, which depict the nude goddess surprised at her bath. Maillol, however, eschewed the scrupulous naturalism and complex, twisting posture of that prototype, and instead harked back to the stylizations and simplifications of the earlier Severe Style. Two kneeling charioteers from the east pediment of the temple of Zeus at Olympia, which Maillol visited during his transformative trip to Greece in 1908, may have provided the inspiration for the pose of the present figure, as well as for the pared-down, purified rhythms of the body.

"I prefer the primitive art of Olympus to that of the Parthenon," Maillol confirmed. "It is an art of synthesis, a higher art than ours today, which seeks to represent human flesh. If I had lived in the sixth century [*sic*], I should have found happiness in working with those men" (quoted in J. Rewald, *Maillol,* London, 1939, p. 17).

Maillol's studio at Marly-le-Roi, *circa* 1932. Photograph by Brassaï. Photo: © RMN-Grand Palais / Art Resource, NY; Art: © ESTATE BRASSAÏ – RMN-Grand Palais.



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Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
Sunday	6 May	1.00 pm – 4.00 pm
Monday	7 May	11.00 am – 4.00 pm
Tuesday	8 May	10.00 am – 12.00 pm

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CHRISTIE'S

ALSO AT AUCTION

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

VOLUME IV

FINE ART
DAY SALE

THURSDAY 10 MAY 2018

AUCTION

Thursday 10 May 2018 at 10.00 am (lots 501–589)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16721.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
Sunday	6 May	1.00 pm – 4.00 pm
Monday	7 May	11.00 am – 4.00 pm

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THE COLLECTION OF PEGGY AND DAVID

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VOLUME V

ENGLISH AND EUROPEAN FURNITURE,
CERAMICS AND DECORATIONS
PART II

THURSDAY 10 MAY 2018

AUCTION

Thursday 10 May 2018 at approximately 12.30 pm (lots 601–882)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16722.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
Sunday	6 May	1.00 pm – 4.00 pm
Monday	7 May	11.00 am – 4.00 pm

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CHRISTIE'S

ALSO AT AUCTION

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

VOLUME VI

TRAVEL AND AMERICANA

THURSDAY 10 MAY 2018

AUCTION

Thursday 10 May 2018 at approximately 7.00 pm (lots 901–1084)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16723.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
Sunday	6 May	1.00 pm – 4.00 pm
Monday	7 May	11.00 am – 4.00 pm

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CHRISTIE'S

ONLINE AUCTION: FREQUENTLY ASKED QUESTIONS

1. HOW DO I REGISTER FOR THE ONLINE AUCTION?

i. Visit www.christies.com/rockefelleronline
ii. Click the "Click here to register for the auction" button to either "Sign In" to your existing My Christie's account or "Join Now" to create a new login. Please note that even if you have an account with Christie's, you may still need to create a My Christie's login.
iii. Choose your account from the drop-down menu; enter your billing and shipping information and credit card details.
iv. You will have an opportunity to change these details when you check out and your credit card will not be automatically charged. You are now ready to bid.

2. HOW DO I BID?

Bidding on all lots in the **Collection of Peggy and David Rockefeller Online** auction will open on **Tuesday, May 1st** at 10am EST. Once you have registered, go to your desired lot's page and click either the "Next Bid" or "Max Bid" button.
If you submit a Max Bid, Christie's will automatically execute your bid in response to competing bids using the lowest possible winning amount up to and including your maximum value.

Bidding will close as per the below session schedule:

Wednesday, May 9th starting at 10:00 am EST
Jewels
Lighting
Birds, Bugs and Beasts
Porcelain and Serviceware

Thursday, May 10th starting at 10am EST
Japanese and Korean Art
Dining

Friday, May 11th starting at 10am EST
At Home – Town
At Home – Country

3. HOW WILL I KNOW IF I HAVE BEEN OUTBID?

You will receive email notifications to confirm your bids, as well as to let you know if you have been outbid. A link will be provided to return to the lot page if you choose to submit another bid.

4. HOW DO I FIND OUT MORE ABOUT THE WORKS THAT INTEREST ME?

A detailed description of every work in the auction is available online, along with high-resolution images and condition reports. Works can be viewed in person upon request. To schedule an appointment to view property in person please contact rockefeller@christies.com or +1 212 636 2000.

5. WHAT IS THE FINAL COST OF MY PURCHASE?

For your convenience, all costs associated with each lot are available to you before you bid. Simply click the "Estimated Cost Calculator" link on any lot page, and the total will include estimated shipping, sales tax, VAT, duties and any additional fees. All applicable costs will appear again at the point of online checkout.

6. IF I WIN, WHAT HAPPENS NEXT?

At the close of the online auction, you will receive an email notification summarizing your successful purchase(s). The email will include a direct link to the online checkout page to complete your purchase. The online checkout screen will guide you through your payment, shipping, or collection options and can be completed immediately upon notification of your successful bid.

7. HOW DO I BRING MY PURCHASE HOME?

At the point of online checkout you can select from options to either ship or collect your purchase(s). Most items ship within 5–7 business days of payment clearance. You will receive an email with a tracking number upon confirmation of the delivery information.
Pick-up for this online sale will not be available from Rockefeller Plaza. If you choose to pick up your items our PostSale service team will contact you to schedule the collection at the property location.

8. WHAT IF I HAVE ANY OTHER QUESTIONS?

If you have any questions or require assistance, you can reach us at +1 212 636 2000 (Monday–Friday, 8am–6pm EST) or Rockefeller@christies.com

ALSO AT AUCTION

THE COLLECTION OF PEGGY AND DAVID
ROCKEFELLER

ONLINE SALES

BIDDING OPENS 1 MAY 2018

www.christies.com/rockefelleronline

SESSION I	Jewels
SESSION II	Lighting
SESSION III	Birds, Bugs, and Beasts Porcelain and Serviceware
SESSION IV	Japanese and Korean Art
SESSION V	Dining
SESSION VI	At Home – Town
SESSION VII	At Home – Country

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CHRISTIE'S

ALSO AT AUCTION

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

MAGNIFICENT JEWELS

TUESDAY 12 JUNE 2018

AUCTION

Tuesday 12 June 2018
20 Rockefeller Plaza, New York, NY 10020

Sale number 16331.

VIEWING

Friday	8 June	10.00 am – 6.00 pm
Saturday	9 June	10.00 am – 6.00 pm
Sunday	10 June	1.00 pm – 6.00 pm
Monday	11 June	10.00 am – 5.00 pm

ENQUIRIES

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CHRISTIE'S

HOW DO I GET STARTED?

All objects in this catalogue will be on view at Christie's 20 Rockefeller Plaza on the dates and times listed at the front of the catalogue. This auction consists of lots from multiple categories. If you would like more information about specific lots, please contact one of our specialists listed below by phone or email.

Email: First initial followed by last name @christies.com (e.g. Betty Smith = bsmith@christies.com)

CHRISTIE'S TEAM FOR THIS AUCTION
Jonathan Rendell, Deputy Chairman

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Chie Hayashi, Tokyo
Valerie Hess, Paris
Elaine Holt, Hong Kong
Hans-Peter Keller, Zurich
Renato Pennisi, Rome
Nadja Scribante, Geneva
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Olivier Lefeuvre, Paris
Cloe Faure, Paris
CC Wang, Hong Kong

For general enquiries about this auction (including requests for condition reports, additional images, bidding information), please contact one of the Sale Coordinators listed below.

SALE COORDINATORS

Isabelle Dove
19th Century European Art
+1 212 636 2123

Nora McGovern
Impressionist & Modern Art
+1 212 636 2050

05/03/2018

HOW DO I BID IN THE AUCTION?

CLIENT SERVICES
REGISTRATION AND BIDDING
+1 212 636 2437

HOW TO REGISTER:

You must be registered to bid to participate in this auction. The most efficient way to register is to do so ahead of the sale day. You may do this in person during the viewing by visiting our registration desk or by contacting our Client Services team.

Any new bidder must provide proof of identity, proof of address and bank details (i.e bank statement, canceled check, etc.) at the time of registration. A business may be asked to provide a copy of their resale certificate.

For last minute registration, please arrive at the registration desk at least 30 minutes ahead of the auction.

WAYS TO BID IN THE AUCTION:

In Person: Check-in at the registration desk to receive your paddle on the day of the auction.

If you cannot attend the sale in person, you may also bid in the following ways:

By Telephone: Register with our Client Services team or with our specialists up until the morning of the sale. You will be contacted during the sale by one of our staff who will, at your instruction, place bids on your behalf.

Online: You may register and bid in real time or follow the sale on the internet through Christie's Live, our online bidding platform available on Christies.com.

Written Bids: Register and leave a written bid using the form at the back of the catalogue or by calling our Client Services team or a specialist.

HOW DO I WATCH THE AUCTION ONLINE?

If you cannot attend the sale in person, you may follow the sale live on christies.com. If you need assistance, please contact Christie's Client Service via +1 212 636 2000.

IF YOU ARE THE SUCCESSFUL BUYER...

Our team of experienced staff will guide you through a simple and seamless buying experience, from payment to delivery of your purchases anywhere around the world.

Immediately after the auction, you will receive the following via e-mail:

- An invoice (the hammer price plus the buyer's premium as well as any applicable taxes).
- Collection and storage information, including the location of your property and date of availability.
- Details on how to pay (payment is due within seven days after the auction).
- Shipping information.

POST SALE SERVICES COORDINATOR FOR THIS AUCTION:
Allison Ross
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Fax +1 212 636 4939
PostSaleUS@christies.com

For auction results visit www.christies.com or call our Client Services team at +1 212 636 2000.

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19TH CENTURY EUROPEAN ART:
Deborah Coy and Laura Mathis.

CATALOGUE IMAGE SOURCE

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p. 46: C. Puget, *Arman Seguin. 1869-1903,* exh. cat. Musée de Pont-Aven, Pont-Aven, 1989, p. 2.
p. 56: G.T.M. Schakelford and C. Fréches-Thory, *Gauguin Tahiti,* exh. cat. Museum of Fine Arts, Boston, 2004, p. 5, cat 4.
p. 64: A. Dumas and N. Rosenthal, *Matisse, his art and his textiles : the fabric of dreams,* exh. cat. Royal Academy of Arts, London, 2004, p. 195.
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pp. 86-87: P.H. Tucker, "Claude Monet Late Work," New York, 2010, p. 158.
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p. 98: C.S. *Moffett and et al., Monet's Years at Giverny : Beyond Impressionism,* exh. cat. Metropolitan Museum of Art, New York, 1978, p. 153.
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p. 153: R. Bacou, *Odilon Redon: Pastels,* New York, 1987, p. 25.
p. 159: W.S. Lieberman, *Twentieth century modern masters: the Jacques and Natasha Gelman collection,* exh. cat. Metropolitan Museum of Art, New York, 1989, p. 93.
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p. 182: A. Salomon and G. Cogeval, *Vuillard : le regard innobrable : catalogue critique des peintures et pastels,* Vol 3, Paris, 2003, p. 804.
p. 197: J. Wilson-Bareau, *Manet, Monet, and the Gare Saint-Lazare,* exh. cat., National Gallery of Art, Washington, D.C., 1998, p. 74, fig. 64.
p. 223: F. Baligand and et al., *Henri-Edmond Cross et le néo-impressionnisme : de Seurat à Matisse = Cross and neo-impressionism : from Seurat to Matisse,* exh. cat. Musée Marmottan Monet, Paris, 2011, last page.
p. 230: M. Jawlensky, and et al. *Alexej von Jawlensky: Catalogue Raisonné of the Oil-Painting Volume One 1900-1914,* London, 1991, p.17.
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p. 339: E. Cowling, *Picasso Style and Meaning,* New York, 2002, p.183, fig. 153.
p. 358: M-C. Labourdette, et al., *Renoir au XXe Siècle,* exh. cat. Musée d'Orsay, Paris, 2009, p.421, fig. 204.

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CONDITIONS OF SALE · BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (∆ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at **+1 212-636-2490**.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at **+1 212-636-2490**.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) **Phone Bids**
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) **Internet Bids on Christie's LIVE™**
For certain auctions we will accept bids over the Internet. Please visit **www.christies.com/livebidding** and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on **www.christies.com**.

(c) **Written Bids**
You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders;

(c) internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and

(d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US$250,000, 20% on that part of the **hammer price** over US$250,000 and up to and including US$4,000,000, and 12.5% of that part of the **hammer price** above US$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price,** the **buyer's premium,** and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a Heading of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO…" in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

(i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.

(ii) Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of $50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

(iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US$7,500 per buyer per year at our Post-Sale Services only

(iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.

(v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
(f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

(a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
  (i) charge you storage fees while the **lot** is still at our saleroom; or
  (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
(b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at **www.christies.com/shipping** or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at **www.christies.com/shipping** or contact us at ArtTransportNY@christies.com.
(b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
(c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.
(d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
(f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
(g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
  (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at **www.christies.com**.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:
  (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
  (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
  (iii) a work for a particular origin source if the **lot** is described in the Heading as being of that origin or source; or
  (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.
buyer's premium: the charge the buyer pays us along with the **hammer price**.
catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.
Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.
condition: the physical condition of a **lot**.
due date: has the meaning given to it paragraph F1(a).
estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.
hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.
Heading: has the meaning given to it in paragraph E2.
lot: an item to be offered at auction (or two or more items to be offered at auction as a group).
other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.
purchase price: has the meaning given to it in paragraph F1(a).
provenance: the ownership history of a **lot**.
qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.
reserve: the confidential amount below which we will not sell a **lot**.
saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.
UPPER CASE type: means having all capital letters.
warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

13/03/2018

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

°

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

♦

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

~

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

■

See Storage and Collection pages in the catalogue.

Ψ

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

° Minimum Price Guarantees

Unless otherwise indicated next to a lot in this catalogue, Christie's has a direct financial interest in the outcome of all lots consigned in this sale. This will be where Christie's has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum price guarantee.

° ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ° ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

★"Attributed to …"
In Christie's qualified opinion probably a work by the artist in whole or in part.

★"Studio of …"/ "Workshop of …"
In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

★"Circle of …"
In Christie's qualified opinion a work of the period of the artist and showing his influence.

★"Follower of …"
In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

★"Manner of …"
In Christie's qualified opinion a work executed in the artist's style but of a later date.

★"After …"
In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed …"/"Dated …"/
"Inscribed …"
In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature …"/ "With date …"/
"With inscription …"
In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

★This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.These will vary by department.

05/03/18

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Redstone Post-Sale Facility in Long Island City at 5pm beginning May 7. These lots will be available for collection at Redstone on the following Monday. All other lots will be kept at Christie's Rockefeller for 30 days following the sale, after which they will be transferred to Redstone and available for collection after 2 business days. Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday- Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	$100	$50
Storage per day	$10	$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. **Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.**		

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS

Christie's Rockefeller Center
20 Rockefeller Plaza,
New York, NY 10020
+1 212 636 2000
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 am to 5.00 pm
Monday-Friday except Public Holidays

Christie's Redstone Post-Sale
32-23 48th Avenue
Long Island City, NY 11101
+1 212 974 4500
Main Entrance on 48th Avenue
Receiving/Shipping Entrance on 48th Avenue
Hours: 9.30 am to 5.00 pm
Monday-Friday except Public Holidays

19/08/16 PDR

WRITTEN BIDS FORM
CHRISTIE'S NEW YORK

THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

TUESDAY 8 MAY 2018
AT 7.00 PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: DAVID
SALE NUMBER: 16718

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US$100 to US$2,000	by US$100s
US$2,000 to US$3,000	by US$200s
US$3,000 to US$5,000	by US$200, 500, 800
(e.g. US$4,200, 4,500, 4,800)	
US$5,000 to US$10,000	by US$500s
US$10,000 to US$20,000	by US$1,000s
US$20,000 to US$30,000	by US$2,000s
US$30,000 to US$50,000	by US$2,000, 5,000, 8,000
(e.g. US$32,000, 35,000, 38,000)	
US$50,000 to US$100,000	by US$5,000s
US$100,000 to US$200,000	by US$10,000s
Above US$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US$250,000, 20% on any amount over US$250,000 up to and including US$4,000,000 and 12.5% of the amount above US$4,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

Written bids must be received at least 24 hours before the auction begins.

Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department.

Tel: +1 212 636 2437 on-line www.christies.com

16718

Client Number (if applicable) — Sale Number

Billing Name (please print)

Address

City — State — Zone

Daytime Telephone — Evening Telephone

Fax (Important) — Email

◯ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS
Please quote number below:

02/08/17 — 19/01/2015

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For a complete salerooms & offices listing go to christies.com

09/02/18

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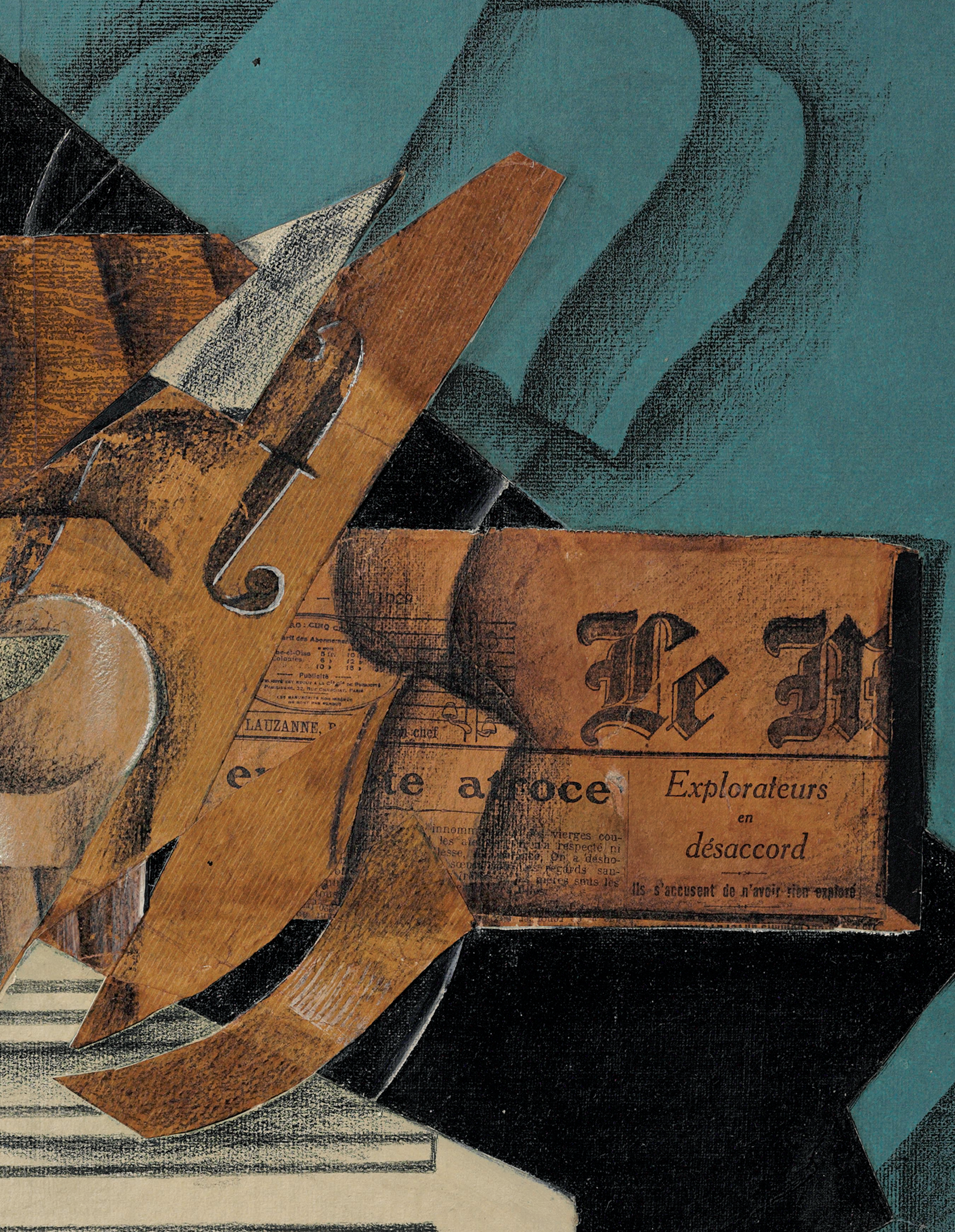
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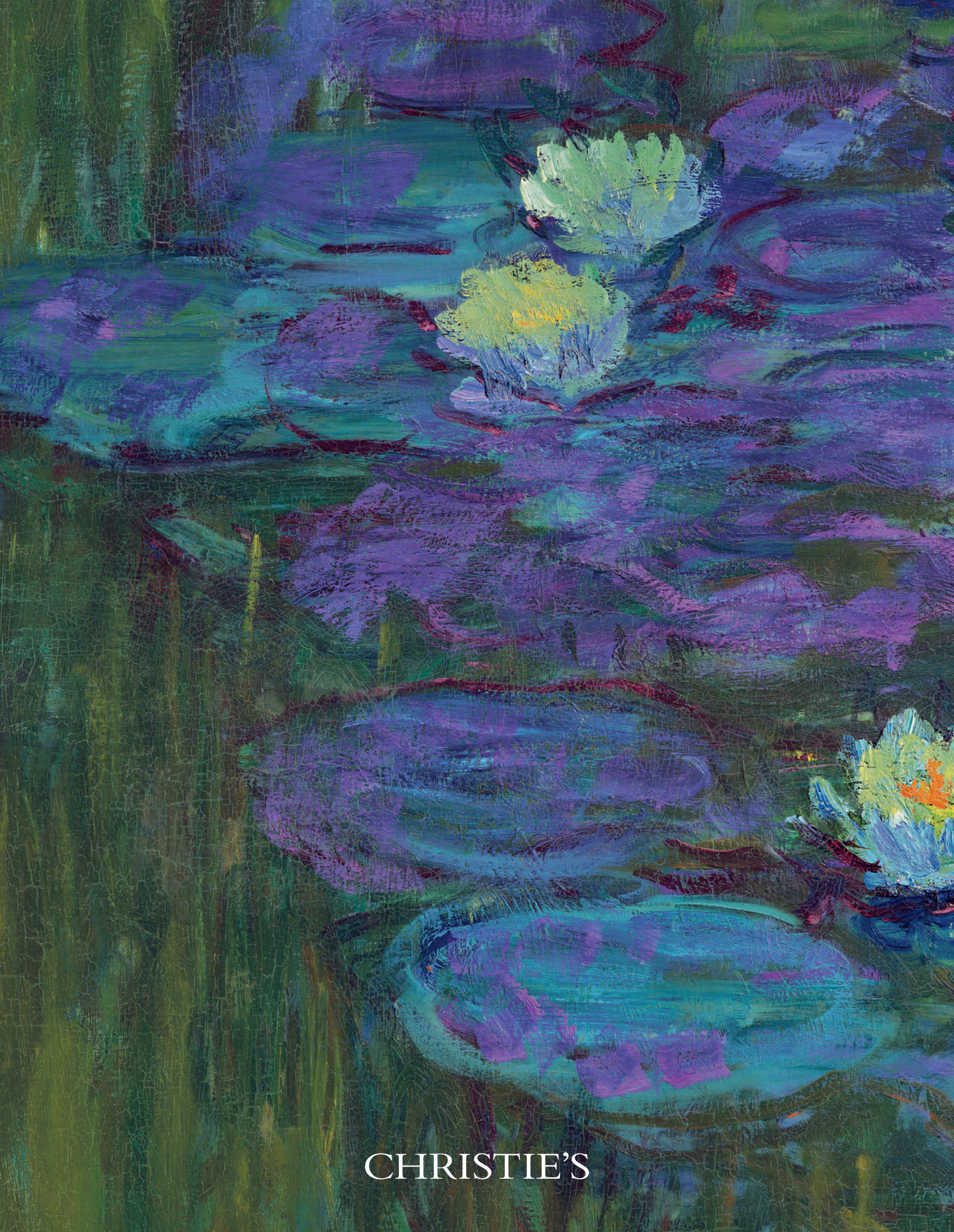

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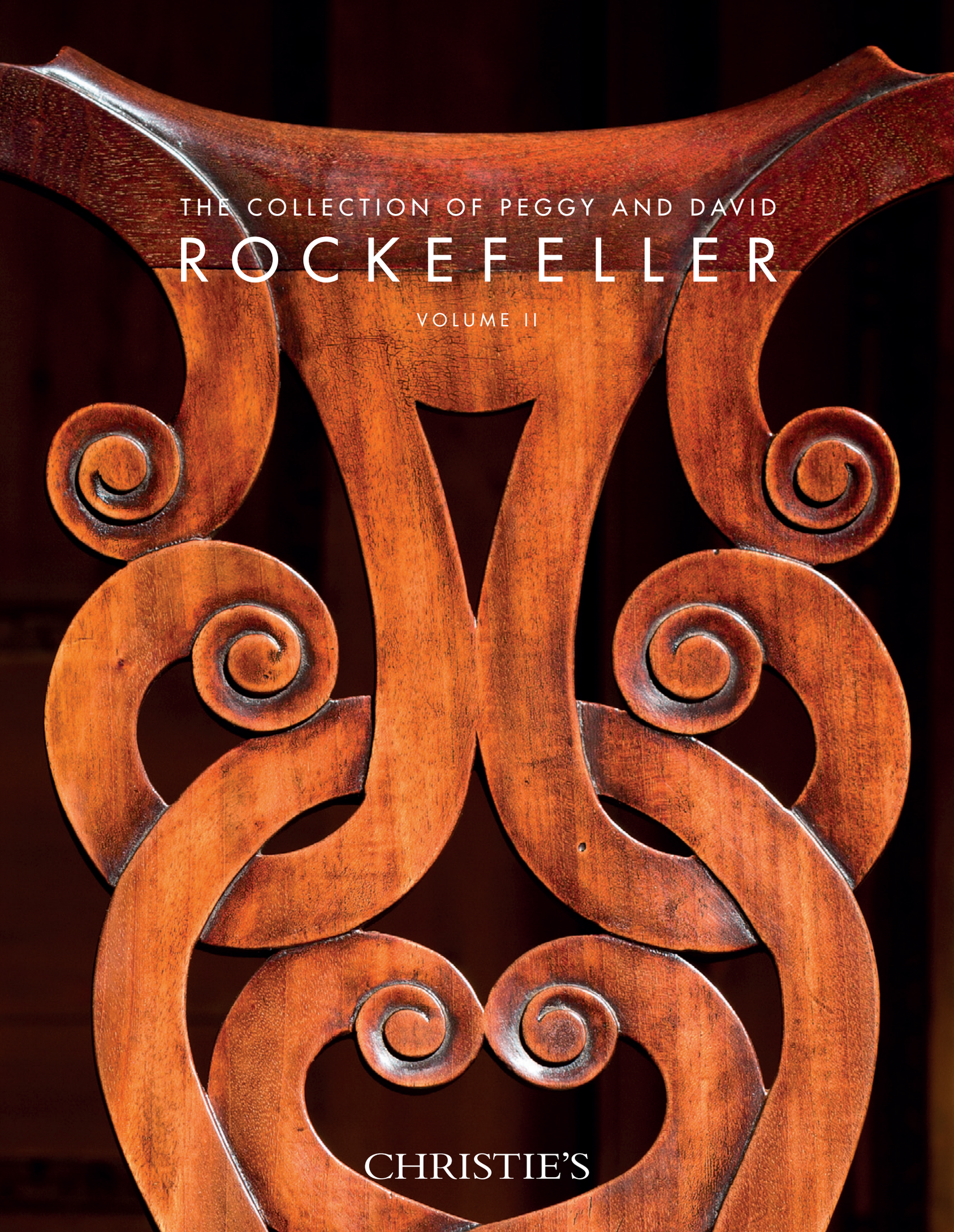

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

VOLUME II

CHRISTIE'S

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THE COLLECTION OF PEGGY AND DAVID

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VOLUME II

ENGLISH AND EUROPEAN FURNITURE, CERAMICS AND DECORATIONS, **PART I**

WEDNESDAY 9 MAY 2018

AUCTION

Wednesday 9 May 2018
at 10.00 am (lots 101–353)
20 Rockefeller Plaza, New York, NY 10020

VIEWING

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Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
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Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
Sunday	6 May	1.00 pm – 4.00 pm
Monday	7 May	11.00 am – 4.00 pm

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This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue. [60]

CHRISTIE'S

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

THE COMPLETE SESSIONS CALENDAR

VOLUME I
19TH & 20TH CENTURY ART, **EVENING SALE**
Tuesday 8 May 2018

VOLUME II
ENGLISH AND EUROPEAN FURNITURE,
CERAMICS AND DECORATIONS, **PART I**
Wednesday 9 May 2018

VOLUME III
ART OF THE AMERICAS, **EVENING SALE**
Wednesday 9 May 2018

VOLUME IV
FINE ART, **DAY SALE**
Thursday 10 May 2018

VOLUME V
ENGLISH AND EUROPEAN FURNITURE,
CERAMICS AND DECORATIONS, **PART II**
Thursday 10 May 2018

VOLUME VI
TRAVEL AND AMERICANA
Thursday 10 May 2018

ONLINE SALE
THE COLLECTION OF
PEGGY AND DAVID ROCKEFELLER
Opens Thursday 1 May 2018

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Lot 237

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"Beauty, to me, whether found in nature or in man-made objects, is ennobling and enriches the soul."

—DAVID ROCKEFELLER

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

COLLECTING SEEMS TO BE an instinct which is stronger in some human beings than in others. In my own case, it started at a rather early age. I suspect it was hereditary to some extent, since my mother, Abby Aldrich Rockefeller, was a lifelong collector, as were many members of the Aldrich family from which she came. My father also was a collector to a large and important degree, though his interests tended to be somewhat narrower in scope and considerably more traditional than those of my mother.

My wife, the former Peggy McGrath, claims that she is not a collector. In a strict sense this is true, since she is not interested in assembling many objects in a given category for the sake of completeness—to some, a definition of serious collecting. I am more ready to see myself as a collector, though my own definition of collecting would stress vitality and excellence more highly than completeness. In any case, we both love beautiful things and enjoy buying them if we feel that they would fit into our homes and add to their livability and charm. In addition, we care very much that what we buy is of outstanding quality. We always have enjoyed shopping together, and in acquiring significant objects we make a point of selecting things we both like.

Collecting differs from mere acquisition in that it is an intensely personal experience, and Peggy and the other members of our family have been deeply involved in the process over the years. We have always been fascinated by the cultural history of works of art and by the circumstances under which they were created, and Peggy and I have learned widely from relatives, friends, art historians, dealers, and artists themselves, as well as from our travels and from what reading we have had time to do.

The love of beauty has, of course, been the primary motivation behind our collecting. which remains to me a kind of mystery, a concept somehow beyond the intellect. For example, one may feel that an object is beautiful whether or not [one] is aware of its place in history, its possible uniqueness, or its significance on a broader scale. It is here that intuition comes into play, and we have relied heavily on our feelings in determining whether or not to acquire an object. While knowledge and intuition always have gone hand-in-hand with us, intuition almost invariably has been the winner.

A secondary but important motivation behind our collecting is the love of diversity. We are fascinated by the wonderful interactions that can occur among pieces from different times and cultures—especially when they meet with their surroundings to create a harmonious whole… [Our] enjoyment is closely associated with our recollections of how, where, and from whom we acquired our various art objects, as well as with the relationship of these objects to one another. This concern with relationships has had two interesting effects. On the one hand, it has meant that we have limited our collecting to those objects that we feel complement their surroundings, even though we find esthetic appeal in other art forms as well. On the other hand, it has given our collecting an eclectic spirit and meant that the decorative arts have played an important role in our lives as dynamic counterpoints to the fine arts as traditionally defined.

I must confess to being grateful for the more personal form of collecting which Peggy and I have been able to experience. Certainly Peggy and I both believe deeply that our collecting and enjoyment of man-made objects of beauty have given us a saner, more balanced, and more joyful approach to our activities in every area of life. Beauty gives one joy, and, in turn, generally adds new and productive facets to one's overall perspective.

Beauty is not, of course, a solution to the pressing problems of hunger, poverty, and strife that plague the world today, and the lover of beauty cannot and should never reduce one's sense of responsibility to one's fellow [human]. On the contrary, I believe that the creative possibilities presented by beauty in art should inspire us to seek at least equally creative approaches toward achieving a harmonious society.

Peggy and I have been more fortunate than most people in having opportunities to see, possess, and enjoy beautiful things. For that we are very grateful. And I, of course, am especially grateful to Peggy for the enthusiasm, humor, creativity, a sense of shared warmth and excitement she has brought to our collecting and to our homes. In addition, I feel a special sense of gratitude to my parents for exposing me to many beautiful things in my childhood. They and scores of [others] have heightened my appreciation of beauty. Finally, of course, it is the artists and craftspeople to whom we owe the most thanks. It is their imagination and talent which have produced the beauty from which we have derived such pleasure and enlightenment. I hope this expresses in some small measure the deep gratitude we feel toward all.

Peggy and David Rockefeller, May 13, 1973. Annenberg residence. Photograph by Arthur Levine, courtesy of the JPMorgan Chase Corporate History Program and The Rockefeller Archive Center.

"The decorative arts have played an important role in our lives as dynamic counterpoints to the fine arts…"

—DAVID ROCKEFELLER

AT HOME IN THE CITY: THE ROCKEFELLERS ON EAST 65TH STREET

IN THE EARLY YEARS OF THEIR MARRIAGE, Peggy and David Rockefeller lived in apartments on New York's Upper East Side, first on East 67th Street and then, after the War and the birth of their first three children, at 1060 Fifth Avenue. When their fourth child arrived, the Rockefellers decided to look for a new, larger home. In the Fall of 1947 Peggy found the double-wide brick townhouse on East 65th Street that was cited by the *New York Times* as "one of the finest townhouses on the East Side." This would become the family's home for much of the next seven decades.

The Rockefellers bought the house from financier Ernest Iselin, a director of his father's firm, Adrian Iselin & Co., who in the 1920s had combined two brownstones to form one large house. Built in 1924, the Colonial Revival style house spans 40 feet in width and includes a rear garden set with mature trees and plantings. David and Peggy were particularly delighted by *"…the nice garden in the rear and a friendly country feeling about it…"* They loved the high ceilings and the spiral staircase and, as David wrote, *"It turned out to be a wonderful and comfortable home fully adequate for our family even after our fifth and sixth children were born."*

In seeking an architect to renovate the interior, Peggy and David hired Mott Schmidt, known for understated, exquisitely proportioned, Adam-inspired designs, and with whom they had worked to perfect their country house in Pocantico Hills, which they referred to as *Husdon Pines*.

In need of additional furniture for their new home, Peggy and David added to the interior decorations they brought from their apartment, forming the collection that would eventually mean so much to them. Having grown up with his parents' Chinese porcelain, medieval tapestries and French furniture, as well as the modern art championed by his mother, Abby Aldrich Rockefeller, David already had a keen appreciation for quality and beauty. While they relished the porcelains that David's mother and his Aunt Lucy Truman Aldrich collected, the young couple were particularly drawn to the warmth and human scale of 18th century English furniture more than the formal opulence of his West 54th Street childhood home. *"Both Peggy and I liked English antiques",* David wrote, noting, *"…especially examples from the 18th century, when, I believe, they achieved a pinnacle of beauty and sophistication…"* The collection assembled by Peggy and David was both personal and eclectic and includes works from: English furniture, European and Chinese export porcelain, English silver, and fine art masterpieces accented by Asian works of art, African art, Latin American art and Middle Eastern objects.

As in other aspects of their lives, Peggy and David greatly valued the human connections reflected in their collecting. They were pleased to use furnishings from Kykuit when they moved into their new house, but were also delighted when they were able to acquire a large group of objects from other collections. In 1947, they purchased objects from the Bar Harbor home of landscape designer, Beatrix Farrand, who was not only a family friend, but also the designer of the Abby Aldrich Rockefeller Garden on Mount Desert Island, Maine. Similarly, they purchased a large group of porcelain, rugs, prints, Asian works of art and English furniture from the house of the mother of Beatrix's mother, Mary Cadwalader, a prominent collector from Philadelphia. Later, Peggy and David were pleased to receive pieces from the collections of his parents' estates, as well as from the collections of several of his siblings'. Late in life he wrote, *"…the things we have inherited or purchased from my family over the years…have enormous sentimental value and add immeasurably to our ongoing sense of family, unity and continuity."*

Although the inherited pieces from friends and family added meaning to the Rockefeller's collection, the personal connections they made with antique dealers and advisors were important to them as well. They deeply valued the store of knowledge they built up through their long associations and friendships with trusted decorative arts dealers like Cecil Turner, Alfred Rochelle Thomas, Stephen Jussel, Jack Treleaven, Edward Munves, Sr. and, in later years, Deborah Gage and Christian Jussel. The Rockefellers' extensive travels in Europe and Asia not only deepened their knowledge, but also brought new personal associations with curators, collectors and dealers. Across these collecting channels, they took great pleasure in finding connections within their collection as well; placing a Chinese deity between English candelabras and under a French painting, and filling their Queen Anne walnut cabinet with a mix of Naples porcelain and Chinese pottery. *"We have found that carefully chosen and placed Asian and African objects interact well with pieces from Europe, Latin America and the United States,"* David wrote*; "adding, in our judgment, interest, charm and warmth to our homes."*

As Peggy and David added to their decorative arts collection over the years and began to acquire increasingly important paintings, they never lost sight of their shared aim to create "livable beauty." While deeply appreciating the quality of their works of art, they always valued most the human purpose of their beauty, and were delighted in sharing the environment they had created. David wrote, *"Certainly Peggy and I both believe deeply that our collecting and enjoyment of man-made objects of beauty have given us a saner, more balanced, and more joyful approach to our activities in every area of life. Beauty gives one joy, and joy, in turn, generally adds new and productive facets to one's overall perspective."*

The 65th street townhouse, home of Peggy and David Rockefeller in New York City.

LIVING LIKE A ROCKEFELLER: EUROPEAN PORCELAIN

"The love of beauty has, of course, been the primary motivation behind our collecting. Beauty, to me, whether found in nature or in man-made objects, is ennobling and enriches the soul."

—DAVID ROCKEFELLER

Detail of lot 119.

These words, written by David Rockefeller in the introduction to his *Memoirs*, are the key to the entirety of the art collections formed by him with his wife Peggy, but they are particularly apt as a description for the ceramics. Porcelain and pottery were everywhere in their homes—whether in the New York townhouse on East 65th street, or in the family's country houses in Westchester, Maine or upstate New York.

Most ceramic collectors tend to focus on one country or one specific maker, however, this is not the case for Peggy and David. Their collection spans both time and space in a way rarely seen, including pieces made across three centuries and from the breadth of Europe to China. The amalgamation of what some might consider disparate tastes is successful in its fluidity and abundance, consolidating multiple family members taste into one unified collection emblematic of the Rockefeller legacy and bringing forth a singular eye for shape, decoration and, above all else, quality.

Nowhere is this more evident than in the formal dining room of their New York townhouse where a large English bookcase was displayed against Chinese wall paper with a selection of porcelain figures depicting everything from18th century European traders to sultans and small-scale personalities made by various English and German manufacturers known as chinoiserie figures. Interspersed within this display were selections from a large Chinese export porcelain service in the well-known and colorful 'Tobacco Leaf' pattern. On the opposite wall in traditional arched niches that flanked a large picture window looking out into the garden below, Meissen dinner wares and tureens painted with birds on branches shared shelf space with Derby and Bow figures, tiered oyster stands encrusted with shells surmounted by figures of Neptune, and models of birds. Upstairs on the first-floor landing, two Chelsea sauce tureens and covers modeled as plaice held pride of place atop an 18th century commode, each miraculously retaining the original spoon in the form of a wriggling eel biting the hinge end of a scallop shell.

Reading this listing, it is hard to imagine how such disparate factories and styles of decoration could work together—but they did and in equilibrium—made possible by Peggy and David's obvious love of color and nature and attention to display integrated into the interiors of each room without any sense of the precious or untouchable. Painted and modeled; English, French, German and Chinese; dating to the 18th, 19th and 20th centuries; botanic, ornithologic and ichthyologic specimens are abound in the collection. Next to the delicate pairs of Chelsea Gold Anchor figures of actors wearing elaborate brocade costumes lived the 'hen and chicken' tureens of a slightly earlier date—one such bird nesting quietly on the piano in the living room at 'Hudson Pines', the sprawling home overlooking the Hudson River. Two naturalistically modeled porcelain woodcocks from the small factory at Höchst, each on a shaped stand set on a hip-height pedestal, flanked the entry into this room as sentries. In the stairway hall opposite, Chelsea dishes painted with 'Hans Sloane' botanic specimens were presented in an English bookcase along with Meissen dishes painted with delicate chinoiserie scenes and the rare pair of Vincennes glazed porcelain figures of river gods, which were given directly to the Museum of Art at the Rhode Island School of Design.

In discussing the porcelain collected by Peggy and David Rockefeller, one cannot forget the services. Mention is often made of the dinner services, but many are dessert services likely acquired because of the wide variety of shaped dishes. The Regency period, arguably the zenith of service production in England, is well represented with examples from Worcester and Derby, painted with specimen of shells and flowers by Thomas Baxter and Quaker Pegg. Anonymously painted, but of no lesser quality are other examples from Spode, Meissen and Sèvres.

Interestingly, the French national porcelain manufactory of Vincennes-Sèvres is the least represented in the collection, although arguably two of the most important pieces in it are from this firm—the aforementioned river gods now at the Rhode Island School of Design, made in the early days of the factory when it was still located within the confines of the château de Vincennes, and the extraordinary tranche of imperial pieces from the 'Service Marly Rouge' made for Emperor Napoleon I in 1809 which initially came into the family through David's mother, Abby Aldrich Rockefeller. To be buying 19th century hard paste Sèvres porcelain would have been incredibly avant garde in the first half of the 20th century, but then pioneering taste by following one's eye and heart seems to be typically Rockefeller. It is the glue that holds together all of the extraordinary art with which Peggy and David chose to live.

101

A PAIR OF NAPLES PORCELAIN TWO-HANDLED FAUX PORPHYRY-GROUND TOPOGRAPHICAL VASES MOUNTED AS LAMPS

CIRCA 1780-90

Each painted to both sides, one with the Gardens of Palazzo di Casereta and Vesuvius, the other with the Chiesa di San Franceso and the Seafront at Santa Lucia, fitted as lamps

16⅜ in. (41.5 cm.) high, the vases (2)

$5,000-8,000

PROVENANCE

Acquired from French & Co., Wiscasset, 1949.

101

■102

A GEORGE III MAHOGANY SERPENTINE SIDE TABLE

CIRCA 1770, THE TOP LATER

The later top with molded edge, above a plain frieze on square tapering fluted legs and pierced brackets terminating in block feet, with inventory label inscribed *D. R. 52.1334*

34¾ in. (88.5 cm.) high, 78 in. (198 cm.) wide, 31 in. (78.5 cm.) deep

$4,000-6,000

PROVENANCE

Acquired from Stuart and Turner, London, November 1950.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 332-333, no. 365.

102

■103

A GEORGE I GILTWOOD MIRROR

CIRCA 1725

The upright frame with molded scrolled corners enclosing a central beveled glass with beveled mirrored borders, the shell-form cresting flanked by foliage and strapwork, the apron with similar shell and fitted with two later glass candlearms, the backboards with pencil inscription *A Large New fashion / Sconce*

63¼ in. (160.5 cm.) high, 34½ in. (87.5 cm) wide

$40,000-60,000

PROVENANCE
Acquired from Mallett of Bath, 1949.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 308, no. 323.

A similarly conceived mirror with cobalt blue outer slips was sold from the collection of Marjorie Wiggin Prescott, Christie's New York 31 January 1981, lot 198, and again, 16 October 1998, lot 272. Another of similar inspiration was sold Christie's New York, 28 March 1981, lot 202.

This mirror also relates to a pair of grand triumphal-arched mirrors almost certainly commissioned by Thomas Foley (d. 1737) for Stoke Edith, Herefordshire (sold 'The Simon Sainsbury Collection', Christie's, London, 18 June 2008, lot 49). The most pre-eminent example of this type of mirror is a set of four supplied to either Sir John Chester, 4th Bt. of Chicheley Hall, Buckinghamshire, or to his son, also John, 6th Bt. The accounts of the 4th Bt. refer to substantial sums paid to a 'Mr Odell' or 'Odel' for a quantity of giltwood 'glasses' and 'sconces'; this was almost certainly 'Isaaci' (Isaac) Odell (d. *circa* 1727), described in his will of 24 September 1724 as 'Looking Glass maker' of St. Clement Danes (PROB 11/615/5).

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■104

A PAIR OF NORTH EUROPEAN BRASS CANDLESTICKS

PROBABLY LATE 17TH CENTURY

With a mask molded border, together with a pair of brass candlesticks, 18th/19th century

9¾ in. (25 cm.) high, the hexagonal pair (4)

$1,500-2,500

PROVENANCE

Purchased by John D. Rockefeller, Jr. from Ginsburg & Levy in September 1960. Acquired from the Estate of John D. Rockefeller, Jr., June 1971.

■105

A GEORGE III SATINWOOD, AMBOYNA, AMARANTH AND POLYCHROME-PAINTED SIDE TABLE

POSSIBLY BY SEDDON, SONS AND SHACKELTON, CIRCA 1790, REDUCED IN SIZE WITH CONSEQUENT ALTERATIONS

The demi-lune top painted with floral chain and enclosing a lunette panel, over a conforming frieze with leaf-painted plaques above the tapered legs, with pencil inscription *20/4/46 White Dining Room* and *133*, with inventory label inscribed *D.R. 52.1335*

34¼ in. (87 cm.) high, 51 in. (129.5 cm.) wide, 14 in. (35.5 cm.) deep

$4,000-6,000

PROVENANCE

Acquired from Stuart and Turner, London, October 1950.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 334, no. 367.

The painted ornamentation of this table is in a style associated with the firm of Seddon, Sons & Shackleton, who specialised in the production of hand-painted furniture, often depicting floral motifs against a fine timber ground. In 1790, related floral-painted furniture was supplied by the firm to Hauteville House, Guernsey (C. Gilbert, 'Seddon, Sons & Shackleton', *Furniture History,* 1997, pp. 1-29, fig. 3).

The cabinet-making firm established by George Seddon in the early 1750s was a prolific one. An entry in the *Gentleman's Magazine* of 1768 notes a fire on the premises of Mr. Seddon, 'one of the most eminent cabinet-makers in London', which resulted in £20,000 in damages; in 1783 another fire destroyed an enormous £100,000 in property. By 1786, a German novelist Sophie von La Roche noted in her travel journal that the firm employed over 400 apprentices including glass-grinders, bronze-casters, carvers, gilders, painters, drapers and upholsterers, all of whom worked at the Aldersgate Street premises. A study of the printed bill-heads for the firm reveal the times when sons Thomas and George officially joined the company. Thomas Shackleton, who married the eldest daughter in 1790, was invited to join the firm in that same year. The partnership lasted until the father retired in 1798 and the sons assumed control of the business.

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106

THOMAS HICKEY (DUBLIN 1741-1824 MADRAS)

Portrait of Major John Osborne (d. 1821), full-length, before a classical column, a landscape beyond

signed and dated 'T. Hickey 1786' (lower center)
oil on canvas
28¼ x 20¼ in. (71.5 x 51.5 cm.)

$20,000-30,000

PROVENANCE
Rev. F.C. Sanders, Grasmere, Bath.
with Knoedler, New York, where acquired in October 1946 by Peggy and David Rockefeller, New York.

LITERATURE
M. Potter *et al, The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 42 and 93, no. 11 (illustrated in black-and-white, p. 93).

John Osborne became a junior officer in the Bengal Army in 1766 and, despite court-martial proceedings, in 1778 was named the commander of a battalion in the army of the Nawab-Wazir of Oudh in Lucknow. He was promoted to major the following year. The battalion was disbanded in 1780 and Osborne returned to England. In 1784 he sailed back to India, remaining in the Bengal Army until some time before July 1787, after which he returned to England, residing at Melchet Park, Wilshire (now Melchet Court, Hampshire).

Following modestly successful stays in Dublin, London, and Bath, Thomas Hickey embarked on a voyage to India in 1780. While en route, his ship was captured by French and Spanish fleets, and he spent the next three years working as a portraitist in Lisbon. He finally arrived in Calcutta (Kolkata) in March 1784. Though works like the present painting initially found tremendous appeal, due in no small part to the freely handled vegetation and background that admirably convey the brilliant light and exoticism of the local environment, a lack of patronage compelled him to return to England in 1791. He returned to India seven years later, remaining there until his death in 1824.

107

SIR WILLIAM BEECHEY, R.A. (BURFORD, OXFORDSHIRE 1753-1839 LONDON)

Portrait of Elizabeth Keene (d. 1845), half-length, in an extensive landscape

oil on canvas
28⅞ x 24 in. (73.4 x 61 cm.)

$8,000-12,000

PROVENANCE
By descent in the family of the sitter.
William A. Clark (1839-1925), New York.
with Knoedler, New York, where acquired in November 1948 by Peggy and David Rockefeller and by whom gifted in 1976 to
Neva Goodwin.

LITERATURE
W. Roberts, *Sir William Beechey, R.A.*, London and New York, 1907, p. 223.
M. Potter *et al, The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, pp. 43 and 94, no. 12 (illustrated in black-and-white, p. 94).

Beechey's account books indicate that a "Miss Keen" sat for the artist in 1790. Elizabeth Keene was the daughter and heiress of Whitshed Keene, Esq., M.P. for Montgomery from 1774 until 1818 and Elizabeth Legge, daughter of George, Viscount Lewisham. She married John Weyland of Woodrising, Norfolk, on 12 March 1799.

108

JOHN BERRIDGE (LINCOLNSHIRE 1740-AFTER 1804 ?)

Portrait of a girl, full-length, in an extensive landscape

oil on canvas, laid down on board
34⅞ x 27¼ in. (88.6 x 69.3 cm.)

$4,000-6,000

PROVENANCE

with James A. Lewis & Sons, New York, where acquired in December 1946 by Peggy and David Rockefeller, Four Winds, Livingston, New York.

LITERATURE

M. Potter *et al, The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, pp. 42-43 and 91, no. 9 (illustrated in black-and-white, p. 91), as signed and dated on the back of the canvas 'I Berridge / Nov. 18. 1779.'

In or around 1756 John Berridge became a pupil and assistant in the studio of Sir Joshua Reynolds. The frontal pose of this charming portrait likely draws inspiration from the sympathetic portraits of children that Reynolds painted in the period.

■109

A PAIR OF GEORGE II GILTWOOD TWIN-BRANCH WALL LIGHTS

ATTRIBUTED TO THOMAS JOHNSON, CIRCA 1755

Each asymmetrical pierced frame crested by rushes, rose blossoms and wheat above a winged dragon, with pendant floral chains, re-gilt, previously white-painted and parcel-gilt, with old ripped depository labels and an inventory label inscribed in ink *919*

31 in. (79 cm.) high, 15½ in. (39 cm.) wide, 7 in. (18 cm.) deep (2)

$12,000-18,000

PROVENANCE

The Estate of the Late Eleanor Medill Patterson and John P. Kane; Parke-Bernet Galleries, New York, 18-19 May 1949, lot 348.

This pair of superbly carved Rococo wall lights, with fantastical dragon motifs, is attributed to the foremost designer-craftsman of the period, Thomas Johnson. Both Matthias Lock, and his informal pupil, Thomas Johnson, incorporated such ornamentation in their designs for pier glasses and tables, and overmantels, which were published in, respectively, Lock's *Six Sconces* (1744), *Six Tables* (1746), *A New Book of Ornaments* (1752) and Johnson's *One Hundred and Fifty New Designs* (first published in 1758). In fact, in *circa* August 1744, Johnson, who was employed by Whittle and Norman at the time, was dismissed from their workshop for carving 'a glass frame that had a dragon in [sic] the top' for Lock; a style much favoured by the latter in the mid-1740s (J. Simon, 'Thomas Johnson's "The Life of the Author"', *Furniture History,* vol. 39, 2003, p. 4).

In the original copy of Johnson's *Life of the Author* (1793) there is a small drawing, dated 1746, for a 'Contrast bracket to hold a small figure or busto', which is related to the present wall lights (held in the Library and Museum of Freemasonry, London). The culmination of Johnson's use of dragon ornamentation is probably the remarkable set of mirrors, a pair and a single, known as 'The Dragon Mirrors', commissioned for Bective House, Mary Street, Dublin by Sir Thomas Taylor MP, 1st Earl of Bective (d. 1795), now in the collection of the Bishop's Palace, Waterford. These mirrors have been firmly attributed to Johnson on the grounds of style and family tradition; Johnson was in Ireland in the early 1750s, employed in the Dublin workshop of William Partridge, the preeminent carver in the city (E. McEneaney, 'The Dragon Mirrors', *Irish Arts Review,* vol. 31, no. 3, Autumn 2014, p. 144).

110

■110

A GEORGE III JASPERWARE PORCELAIN-MOUNTED BLUE JOHN URN, MOUNTED AS A LAMP

CIRCA 1790

Supported on a square plinth base with applied jasperware medallion depicting a putto playing a flute and a small dog, electrified, the molded top below filament associated

23½ in. (59.5 cm.) high, including fitment

$4,000-6,000

PROVENANCE

Acquired from Mallett & Sons, London, 1955.

111

■111

A GEORGE II WALNUT WING ARMCHAIR

CIRCA 1730-40

The shaped back, arms and seat covered in floral white and crimson cotton, on shell carved cabriole legs, with inventory label inscribed *D.R. 53.1787*

42½ in. (108 cm.) high, 32¼ in. (82 cm.) wide, 30½ in. (77.5 cm.) deep

$3,000-5,000

PROVENANCE

Acquired from Stuart and Turner, London, 1949.

Pablo Picasso, *Citando al Toro con la Capa*.
© 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Pablo Picasso, *Muerte del Toro*.
© 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Pablo Picasso, *Alanceando a un Toro*.
© 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Pablo Picasso, *Suerte de Varas*.
© 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Pablo Picasso, *Salto con la Garrocha*.
© 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Pablo Picasso, *La Cogida*.
© 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

■112

A GEORGE III AMARANTH-INLAID SATINWOOD BOOKCASE-CABINET

IN THE MANNER OF GEORGE SIMPSON, CIRCA 1790

The three-quarter brass gallery above two shelves, the frieze drawer above a cupboard door inset with a wire grille enclosing a shelf, on square tapering feet, with inventory label inscribed, *D.R. 51.1034*

42¾ in. (108.5 cm.) high, 21 in. (53.5 cm.) wide, 11 in. (28 cm.) deep

$3,000-5,000

PROVENANCE

Acquired from Stuart and Turner, London, September 1949.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 270, no. 270.

112

■113

A GEORGE III SATINBIRCH, AMARANTH AND FRUITWOOD MARQUETRY PEMBROKE TABLE

CIRCA 1770

With serpentine twin-flap top inlaid with an oval reserve of flowers, the frieze with mahogany-lined drawer opposed by a false drawer, raised on square tapering legs, with inventory label inscribed *D.R. 52.1305*

28½ in. (72.5 cm.) high, 35¾ in. (91 cm.) wide, 25¼ in. (64 cm.) deep

$2,000-3,000

PROVENANCE

Acquired from Stuart and Turner, London, 1948.

113

Andre Derain, *Charing Cross Bridge*.
© 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

■114

A FEREGHAN CARPET

WEST PERSIA, CIRCA 1900

Approximately 22 ft. 8 in. x 15 ft. 11 in. (691 cm. x 485 cm.)

$8,000-12,000

PROVENANCE

Acquired from Whitbread and Ulmer, New York, 1948.

■115

AN INDIAN CARPET

CIRCA 1940

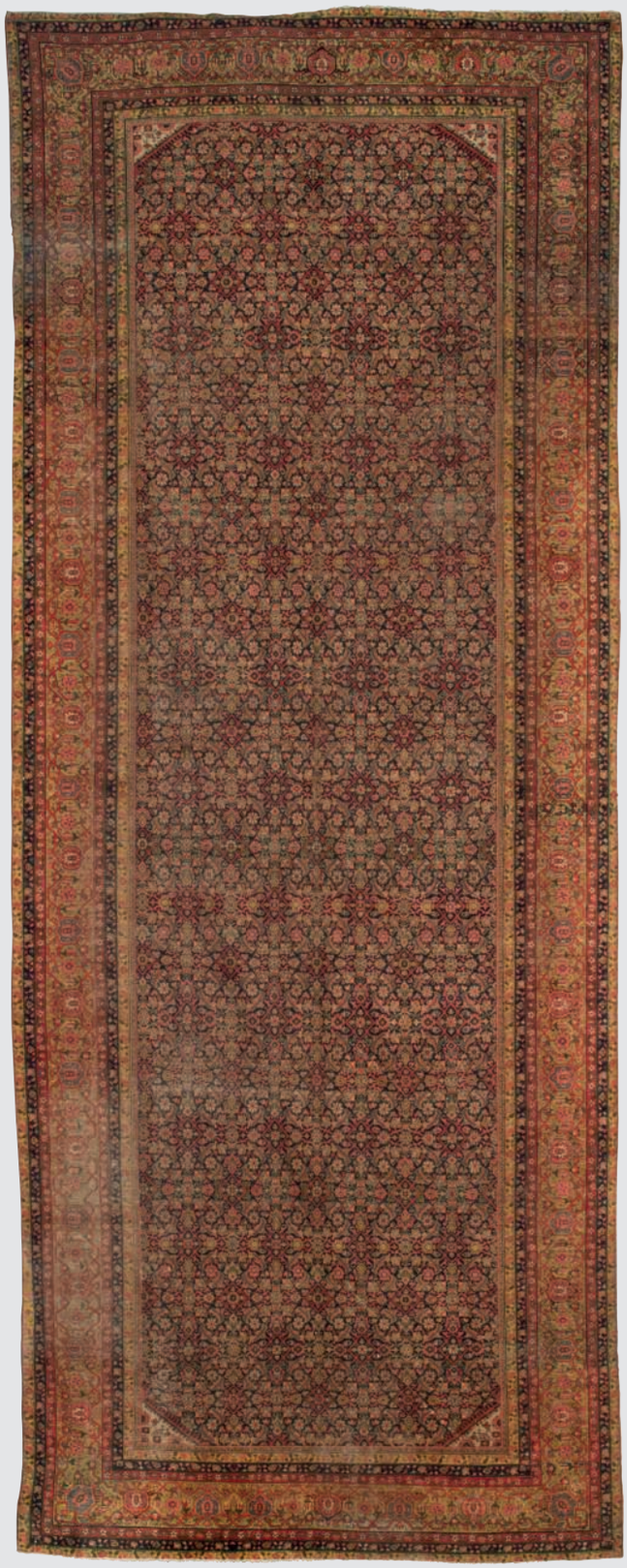
Reduced in size

Approximately 17 ft. 9 in. x 7 ft. (541 cm. x 213 cm.)

$4,000-6,000

PROVENANCE

Acquired from H. Chamalian & Son, 1967.



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A GEORGE III MAHOGANY BOW-FRONT CHEST-OF-DRAWERS

CIRCA 1800

The bow-front with rosewood-banding, with two short and three long graduated drawers, on splayed bracket feet, with inventory label inscribed *D.R. 51.1013*, later brasses

42¼ in. (107.5 cm.) high, 42 in. (106.5 cm.) wide, 21¼ in. (54 cm.) deep

$500-800

PROVENANCE

Acquired from Needham's Antiques, New York, 1940.

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A PAIR OF GEORGE III MAHOGANY SIDE TABLES

CIRCA 1765

Each serpentine-fronted top with canted corners, the fluted conforming frieze raised on hexagonal legs, originally with block feet and pierced brackets, with inventory label inscribed *DR 52.1404* and *DR 52.1405*

34 in. (86.5 cm.) high, 48 in. (22 cm.) wide, 27¼ in. (69 cm.) deep (2)

$15,000-25,000

PROVENANCE
Acquired from Needham's Antiques, New York, November 1958.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 332, no. 364.

"Many people and events had an influence on Peggy's and my taste and on the choice of things we acquired over the years. For both of us, however, two remarkable women, my mother and my aunt Lucy Aldrich, exercised the most far-reaching and most lasting impact. They opened our eyes to the fact that beauty is to be found in the artistic expression of many diverse civilizations and cultures. They also taught us that objects created in very different times and by artists of very different cultures can still go well together and even complement one another so long as they possess one important element in common – quality."

—DAVID ROCKEFELLER

118

THE 'MARLY ROUGE' SERVICE: A SEVRES PORCELAIN IRON-RED AND SKY-BLUE GROUND PART DESSERT SERVICE MADE FOR NAPOLEON I

CIRCA 1807-09, IRON-RED STENCILED M. IMPLE DE SEVRES MARK, DATE CYPHERS 7, 8 AND 9 FOR 1807-09, VARIOUS INCISED MARKS

Painted with scattered butterflies, moths, bees, wasps, beetles and other insects, the plates with a further gold band reserved and painted with a ribbon-tied wreath of flowers, the border gilt with paired berried leaves extending off a central vine, comprising:
An ice-pail, cover and liner with elephant-head handles (*glacière 'Brachard' ou 'à tête d'eléphants'*), finely painted to each side with a bouquet surrounded by insects
A pair of oval eagle-headed sauce-tureens or sugar-bowls, covers and navette shaped stands (*sucriers 'tête d'aigle'*), the finials as eagle chicks hatching from eggs
A footed bowl (*jatte 'Hebé'*)
Two compotes supported by four parcel gilt dolphins (*compotiers 'à pieds dauphins'*)
Four slightly smaller footed compotes (*compotiers 'sans dauphins'*)
Twelve plates

13⅛ in. (33.3 cm.) high, the cooler (28)

$150,000-250,000

PROVENANCE
Ordered for Napoleon at the château de Compiègne but delivered to Fontainebleau, 11 October 1809.
Acquired by Abby Aldrich Rockefeller.
Bequest to Laurance S. Rockefeller, 1948.
Acquired from the Estate of Laurance S. Rockefeller, 11 July 2004.

LITERATURE
W. Adelson *et al., The David and Peggy Rockefeller Collection: Supplement,* New York, 2015, vol. V, pp. 158-159, no. 63.
C. Leprince, *Napoléon 1er & la Manufacture de Sèvres, L'Art de la Porcelaine au service de L'Empire,* Paris, 2016, pp. 73-3 and 278, no. 142.

Portrait of Emperor Napoleon by Robert Lefèvre (1755-1830)

The selection of pieces from the Sèvres porcelain *'Marly Rouge'* dessert service made for Emperor Napoleon I of France are among the works in the Rockefeller collection with highly important provenance. Described in the factory's records as *à fond rouge, papillons et fleurs* (red ground with butterflies and flowers), this dessert service was originally ordered by Napoleon for the palace in Compiègne. However, records show its delivery on 7, 8 and 18 October 1809 to the palace of Fontainebleau. It was to Fontainebleau that Napoleon retreated for a respite after the grueling negotiations of the Treaty of Vienna, the signing of which at Schönbrunn Palace on 14 October 1809 ended hostilities between France and Austria. During this month-long stay outside Paris at his favorite country retreat, Napoleon broke the news to his empress, Josephine de Beauharnais, that he was divorcing her, as she had been unable to give him a son. Despite or perhaps because of its association with Josephine, the *service marly rouge*, was part of the household effects Napoleon brought with him into exile on the island of Elba only five years later.

Today, only one dolphin-footed compote and six plates remain at Fontainebleau, all recent acquisitions. Although plates have appeared on the art market in recent years, the portion of the service to be offered in the Rockefeller collection includes important pieces of form from the original delivery not seen on the art market since Abby Aldrich Rockefeller acquired the part-service over seventy-five years ago.

See C. Leprince, *op. cit.*, p. 278, no. 142 for the complete listing of the 1809 delivery, valued at 19,980 *francs*.

119

A SEVRES PORCELAIN IRON-RED AND SKY-BLUE GROUND PART TEA SERVICE MADE FOR PRINCE CAMILLE BORGHESE

CIRCA 1807-08, IRON-RED STENCILED M. IMPLE DE SEVRES MARKS, DATE CYPHERS 7 AND 8 FOR 1807 AND 1808, VARIOUS INCISED MARKS

The decoration very similar to that of the 'Marly Rouge' service made for Napoleon, painted with butterflies, moths, wasps, bees and other insects, the teapot and sugar-bowl with birds chasing the insects, the borders all gilt with paired berried leaves extending off a central vine, comprising: a teapot and cover (*théière 'Paestum'*); a sugar-bowl and cover flanked by lion-mask handles (*pot à sucre 'Paestum'*); and six cups and saucers (*tasses 'Litron' et soucoupes*)

7½ in. (19 cm.) high, the teapot (16)

$50,000-80,000

PROVENANCE
Prince Camille, husband of Pauline Bonaparte, 28 September 1808.
Acquired from James Robinson, New York, November 1950.

LITERATURE
C. Leprince, *Napoléon 1er & La Manufacture de Sèvres, L'Art de la Porcelaine au service de L'Empire,* Paris 2016, p. 316, no. 52.

Almost identical in decoration to the 'Marly Rouge' service ordered by Napoleon, this service was purchased by Napoleon's brother-in-law, Prince Camille in September of 1808. The original purchase included a teapot, a sugar-bowl, a milk-jug and twelve cups and saucers at a cost of 900 *francs*. See C. Leprince, *op. cit.*, p. 316, no. 52.

Camille was the second husband of Pauline Bonaparte. Although their relationship began passionately, with Camille even commissioning a nude portrait of his wife from Canova, it cooled after Pauline had a series of extramarital affairs.

120

A GEORGE III TEA CADDY

LATE 18TH CENTURY

Together with a George III style stationary box and a Victorian box

4¾ in. (12 cm.) high, 7¼ in. (18.5 cm.) wide, 4¼ in. (11 cm.) deep (3)

$300-500

PROVENANCE

The caddy: acquired from W.G.T. Burne, London, 1947.
The knife box: acquired from Mrs. Farrand, 1946.

120

121

TWENTY-FIVE PARIS (DARTE FRERES) PORCELAIN ORNITHOLOGICAL ORANGE-GROUND DESSERT PLATES

CIRCA 1810, STENCILED IRON-RED DARTE/FRERES/A PARIS MARKS

Painted with various birds in landscapes, titled to the front in French, w ithin orange-ground borders gilt with classical motifs

9½ in. (24.2 cm.) diameter (25)

$7,000-10,000

PROVENANCE

Acquired from J. Rochelle Thomas, New York, December 1955.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 165, no. 178.

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122

A SEVRES PORCELAIN PART DESSERT SERVICE

CIRCA 1791, BLUE INTERLACED L' S MARKS, MOST ENCLOSING DATE LETTERS OO FOR 1791, VARIOUS PAINTER'S MARKS, GILDER'S MARKS FOR HENRI PRÉVOST, VANDE AND VINCENT

The border decorated with a band of roses and cornflowers between two bands of lollypop flowers divided diagonally, the center with a spray of roses and other field flowers, comprising: two monteiths (*seau crénelé*); a sugar-bowl and cover on fixed stand *(sucrier de M. Le Premier)*; four square dishes (*compotier carré*); four oval dishes (*compotier ovale*); a shell-shaped dish (*compotier 'coquille'*); seventeen plates (*assiette unie*); *together with* two similar ice pails and covers (*seaux à glace*)

11¾ in. (29.8 cm.) wide, the monteith (34)

$8,000-12,000

PROVENANCE

With Enoch Rittener, china merchant on Albemarle Street, London, delivered as part of a large service 3 April 1791.
The Estate of Martha Baird Rockefeller; Parke Bernet Galleries, New York, 14 October 1971, lot 67.

For a description of the full complement of this service, which included six *seaux a demi-bouteille*, see D. Peters, *Sèvres Plates and Services of the 18th Century*, privately printed, 2005, vol. IV, cat. no. 4.3.1791.

123

A PARIS (SCHOLCHER) PORCELAIN POWDER-BLUE GROUND PART DESSERT SERVICE

FIRST QUARTER 19TH CENTURY, FAINT GILT SCRIPT MARKS TO SOME, VARIOUS INCISED LETTERS

Finely printed with *grisaille* vignettes taken from various print sources, including scenes of amorous putti attacking nuns, the borders chased with classical motifs, comprising: a sauce-tureen and cover on fixed stand; four footed compotes; four circular dishes; and nineteen plates

10½ in. (25.4 cm.) long, the sauce-tureen stand (29)

$5,000-7,000

PROVENANCE

Acquired from Alexander Popoff & Co., 30 May 1953.

LITERATURE

W. Adelson *et al., The David and Peggy Rockefeller Collection: Supplement,* New York, 2015, vol. V, pp. 156-157, no. 62.

123

124

A PARIS (FEUILLET) PORCELAIN GOLD-GROUND PART DESSERT SERVICE

FIRST QUARTER 19TH CENTURY, GOLD OR RED LOWERCASE SCRIPT MARKS

Painted with specimens of fruit or flowers within gold borders, comprising: a footed bowl; a shell-shaped dish; two oval dishes; and twenty-one dinner plates

9⅝ in. (24.5 cm.) wide, the oval dishes (25)

$4,000-6,000

PROVENANCE
With J. Rochelle Thomas, London.
Lucy T. Aldrich, Providence, Rhode Island, 1937-55.
The Estate of Lucy T. Aldrich, acquired September 1955.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, vol. IV, 1992, pp. 166-167, no. 179.

124

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EIGHTEEN PARIS (FEUILLET) PORCELAIN DESSERT PLATES

CIRCA 1820, GREEN OR GOLD LOWERCASE SCRIPT MARKS

Each plate painted with fruit, flowers or nuts, within gilt scroll borders

9½ in. (24.1 cm.) diameter (18)

$3,000-5,000

PROVENANCE
Acquired from J. Rochelle Thomas, New York, February 1956.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 167, no. 180.

■126

A REGENCY MAHOGANY FOUR-PEDESTAL DINING TABLE

CIRCA 1815

The top with rounded and reeded edge, on bulbous supports and molded splayed quadripartite legs terminating in brass hairy-lion's paw caps and castors, with three extra later leaves, a storage rack and two additional D-shaped leaves to form two supper tables, each pedestal stamped *I, II, III, and IV*, with inventory label inscribed *D.R. 52.1239*

28½ in. (72.5 cm.) high, 184½ in. (468.5 cm.) long, 55¾ in. (141.5 cm.) deep, excluding additional leaves

$30,000-50,000

PROVENANCE

Acquired from Stuart and Turner, London, 1949.

■127

AN ENGLISH CUT-GLASS EIGHT-LIGHT CHANDELIER

THE MAJORITY OF THE ELEMENTS AND THE STEM MID-18TH CENTURY

Variously turned and cut with facets, issuing four short and four long scrolling candlearms with stellate drip pans hung with teardrops, restorations and replacements

49 in. (124.5 cm.) high, 41 in. (104 cm.) diameter

$8,000-12,000

PROVENANCE

Acquired from Stuart and Turner, London, October 1953.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 236-237, no. 242.

■128

A SET OF TEN GEORGE III MAHOGANY DINING CHAIRS

CIRCA 1760

Comprising two armchairs and eight side chairs, each with foliate-carved and ribbon cresting, over a pierced splat, on blind fret-carved legs, upholstered in close-nailed brown leather, most with inventory label inscribed *D.R. 53.1945* (10)

$50,000-100,000

PROVENANCE

Arthur S. Vernay, Inc., New York, acquired by John D. Rockefeller, Jr., 1955.
John D. Rockefeller, Jr., 1955-1960, 740 Park Avenue.
Martha Baird Rockefeller 1960-1971, 740 Park Avenue.
The Estate of Martha Baird Rockefeller, acquired June 1971.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 285, no. 292.

These chairs were likely inspired by the designs of Thomas Chippendale, the most influential cabinet-maker of the 18th century. The third edition of Chippendale's pattern book for furniture design, *The Gentleman & Cabinet-Maker's Director,* 1762, includes illustrations for chair backs with related pierced gothic arches (plate XVII), and similar blind fret-carved legs (plate XXVII).

Additional patterns for chairs uniting classical and gothic elements were published by Robert Manwaring in *The Cabinet and Chair-maker's Real Friend and Companion,* 1765, and *The Chair-Maker's Guide,* 1766 as well as in his contribution to *A Society of Upholsterers, Genteel Household Furniture in the Present Taste,* circa 1765 (E. White, *Pictorial Dictionary of British 18th Century Furniture Design,* Woodbridge, 1990, pp. 69, 72-74, and 77-81). Other features, such as the use of bold nailing patterns, are featured in Thomas Malton's *Compleat Treatise on Perspective,* 1775 (E. White, *op. cit.*, p. 85).

A set of six dining chairs with similar pierced backs, probably from the collection of the Meade Waldo family of Hever Castle, Kent, sold Christie's, New York, 7-8 February 2017, lot 10.

"This set of ten chairs, together with six similar, though not identical ones (No. 293), were purchased by my parents from Arthur Vernay for their dining room at 740 Park Avenue. When the furnishings from 740 Park Avenue were to be distributed to my siblings and me in 1971 after my stepmother, Martha, died, we asked Stephen Jussel to look at the items in the apartment and give us his judgment of which ones were especially good. He pointed out in particular this set of dining-room chairs, which he thought were quite outstanding. Fortunately for us, we were able to acquire them in the draw. They have served us very well in our dining room at 65th Street ever since."

—DAVID ROCKEFELLER

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■129

A SET OF FOUR GILT-METAL MOUNTED FRUITWOOD AND GESSO THREE-BRANCH WALL LIGHTS

20TH CENTURY

Each modeled as ribbon-tied flowers issuing three branches, electrified, minor losses and restoration

34½ in. (87.5 cm.) high, 14 in. (35.5 cm.) wide, 11 in. (28 cm.) deep(4)

$1,500-2,500

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■130

A GEORGE III BRASS-BOUND MAHOGANY WINE COOLER

CIRCA 1800

Mounted with two lion's masks and handles, the interior lined now with copper, on later lion's-paw feet and anti-friction castors, with inventory label inscribed *D.R.34.3008*

17 in. (43 cm.) high, 32½ in. (82.5 cm.) wide, 19¾ in. (50 cm.) deep

$3,000-5,000

PROVENANCE

Acquired from Stuart and Turner, London, October 1952.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 345, no. 385.

131

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A PAIR OF ENGLISH GILT-METAL AND CUT-GLASS TWIN-BRANCH CANDELABRA

19TH CENTURY AND ASSEMBLED

Each with facet-cut baluster finial flanked by foliage scrolling branches supporting a candle-nozzle and drip-pan hung with droplets, restorations and replacements

17 in. (43 cm.) high, 15¼ in. (38.5 cm.) wide, 5¼ in. (13.5 cm.) deep (2)

$2,000-3,000

PROVENANCE
Acquired from Needham's Antiques, New York, November 1950.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 242, no. 247.

"Although we were fortunate in receiving a number of very beautiful things from the collection of my aunt Lucy Aldrich, we did not obtain many pieces of furniture in the distribution of her estate in 1955. These fire screens were an exception. As usual with things we obtained from Aunt Lucy, their quality has stood up very well and we have enjoyed having them on either side of the mantel in the dining room at 65th Street."

—DAVID ROCKEFELLER

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A PAIR OF GEORGE III SATINWOOD POLE-SCREENS

CIRCA 1790

Each with an adjustable oval mahogany framed silk embroidery panel depicting a lady, on ebony-inlaid and tulipwood crossbanded stepped bases, one with paper label to underside inscribed *Mrs. Janny [?] / No2,* finials later

59½ in. (151 cm.) high, 11¼ in. (28.5 cm.) wide, 9 in. (23 cm.) deep (2)

$1,000-1,500

PROVENANCE
Estate of Lucy Truman Aldrich, Providence, Rhode Island, acquired 1955.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 316, no. 337.

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A WORCESTER (BARR, FLIGHT & BARR) PORCELAIN ORANGE-GROUND THREE-PIECE GARNITURE

CIRCA 1804-13, MAUVE CROWNED SCRIPT COVENTRY STREET MARKS

Each painted with a still-life of sea shells, the reverse gilt with stiff-leaf tips, the central vase with bird-head handles issuing from acanthus terminals, the side vases with mask handles

9½ in. (24.1 cm.) high (3)

$5,000-7,000

PROVENANCE
Acquired from J. Rochelle Thomas, May 1956.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 132-133, no. 141.

134

AN ASSEMBLED CHAMBERLAIN'S WORCESTER PORCELAIN ORANGE-GROUND THREE-PIECE GARNITURE

CIRCA 1820, GILT SCRIPT CHAMBERLAIN'S WORCESTER MARKS

Comprising a central bough-pot and two covers painted with *Venus Allured by the Graces*, and a pair of flanking spill vases, one painted with *L'Allegro,* the other with *Il Penseroso*

8 in. (20.3 cm.) high, the bough-pot overall (5)

$1,500-2,500

134

135

A DERBY PORCELAIN GOLD-GROUND PART DESSERT SERVICE

CIRCA 1815-20, IRON-RED CROWNED CROSSED BATONS AND D MARKS, SOME PIECES WITH IRON-RED NO. *7*, PROBABLY FOR THE GILDER TALKINGTON (ALSO KNOWN AS TORKINGTON), THE PAINTING ATTRIBUTED TO THOMAS STEELE

Finely painted with still-lives of fruit, the rims gilt with anthemion alternate with chased grapevine bands, comprising: two sauce-tureens, covers and stands; a shaped rectangular two-handled compote; two large scalloped lozenge-shaped dishes; four smaller lozenge-shaped dishes; four shell-shaped dishes; a kidney-shaped dish; twenty-one plates

13¼ in. (23.5 cm.) long, the compote (39)

$10,000-15,000

PROVENANCE
Acquired from J. Rochelle Thomas, London, September 1951, as a gift from David to Peggy Rockefeller.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 201, no. 214.

Thomas Steele is recorded as painting a number of services with "fruit arrangements on marble slabs, and... elaborate gilt arabesque borders." See J. Twitchett, *Derby Porcelain*, London, 1980, p. 275.

"This dessert service, which we bought from J. Rochelle Thomas in London in 1951, is another example of Peggy's eye for quality being quicker than mine. My initial reaction was that the pattern was a bit busy, but she recognized the fine craftsmanship of the burnished gold borders and of the painting of the fruit. As a result, I purchased it and gave it to her as a present. Today I believe it is one of the most refined and beautiful services we have."

—DAVID ROCKEFELLER

136

A SET OF FOUR GEORGE III GILT-METAL MOUNTED WEDGWOOD AND CUT-GLASS THREE-LIGHT CANDELABRA

ATTRIBUTED TO PARKER AND PERRY, CIRCA 1780-90

Each gadrooned vase issuing a pineapple, flanked by two candlebranches terminating in flowerhead nozzles and drip pans, above blue and white jasperware plinth with ram's heads, classical figures and braziers in the relief, on a molded concave base and ball feet, with small impressed uppercase mark to undersides, restorations and replacements

19 in. (48.5 cm.) high, 14¾ in. (37.5 cm.) wide, 4½ in. (11.5 cm.) deep (4)

$30,000-50,000

PROVENANCE
Acquired from Delomosne & Son, Ltd., London, October 1955.

LITERATURE
M. Mortimer, *The English Glass Chandelier,* Woodbridge, Suffolk, 2000, p. 107, pl. 54.
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 241-242, no. 246.

This set of four candelabra, illustrated Martin Mortimer, *The English Glass Chandelier,* Woodbridge, Suffolk, 2000, p. 107, pl. 54, display elements unique to Parker and Perry, the leading chandelier-maker of the late 18th century. The design of the drip-pans and nozzles, as well as the arm patterns with short inner curves and extended outer curves, match those on a candelabra illustrated in Martin Mortimer, *op. cit.*, p. 106, pl. 53., which were attributed to the firm. The bases on the present four are Wedgwood Jasper, and their form recalls those which were patented by William Parker of Parker and Perry in 1781.

"Peggy and I consider ourselves fortunate to have this set of four candelabra with Wedgwood bases. It was only after we purchased them that we realized how unusual it is to have a set of four. We have them on two side tables in our dining room at 65th Street, and on a number of occasions when we have dinner parties for twenty people or more, we place them on the dining room table, where they make a striking impression."

—DAVID ROCKEFELLER

137

A COALPORT PORCELAIN YELLOW-GROUND PART DESSERT SERVICE

CIRCA 1815

Painted with gilt medallions and scrolling foliate motifs to the center within borders of Grotesques, comprising: two ice-coolers, covers, one liner, and a matched liner; two sauce-tureens, covers and stands; a two-handled oval footed compote; an oval footed bowl; six lozenge-shaped dishes; four shaped-square dishes; and thirty-five plates

9½ in. (24 cm.) high overall, the coolers (59)

$8,000-12,000

PROVENANCE
With Cecil Davis, London, through Arthur S. Vernay, September 1949.
Acquired from Needham's Antiques, New York, January 1958.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 188, no. 198.

"In 1987, before the trustees and officers of the Rockefeller Brothers Fund went to Thailand in connection with the celebration of the thirtieth anniversary of the Ramón Magsaysay Foundation, our entire family had an audience with the king of queen of Thailand. Peggy and I brought two square dishes from this service as a present for the queen. They seemed to please her very much."

—DAVID ROCKEFELLER

■138

A GEORGE III MAHOGANY SECRETAIRE BREAKFRONT BOOKCASE

POSSIBLY BY WRIGHT AND ELWICK, CIRCA 1760

The broken pediment cornice above four astragal glazed doors enclosing adjustable watered silk shelves, the lower section with a pagoda waist, the pull-out secretaire drawer enclosing a leather-lined interior with an arrangement of small drawers and pigeonholes, over two cupboard doors, the lower section enclosing four linen slides flanked by five drawers to either side, on a molded plinth base, the hinges stamped *H. Tibats,* inscribed in yellow chalk *YI632, 202* and *7/10/49,* with inventory label inscribed *D.R. 51.1036*

103¼ in. (262.5 cm.) high, 75¼ in. (191 cm.) wide, 23 in. (58.5 cm.) deep

$30,000-50,000

PROVENANCE

Acquired from Needham's Antiques, New York, November 1950 through Cecil Turner.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 263-264, no. 266.

This superb bookcase which combines 'Roman' architecture with French 'picturesque', Chinese and Gothick elements epitomizes the variety of styles popularized by Thomas Chippendale's *The Gentleman and Cabinet-Maker's Director,* 1754. Other examples of this model show that the base section is wreathed by a double-braced Chinese fret which, like the scalloped cornice, features in Chippendale's 'China Case' pattern of 1761 (3rd edition of the *Director,* 1762, pl. CXXXVII).

Both subscribers to Chippendale's *Director,* Richard Wright and Edward Elwick are first recorded in Wakefield, Yorkshire, in 1748, although Wright had undoubtedly worked in London before moving to Wakefield at 'ye Greatest Tapestry Manufactory in England for Upwards of Twenty Years' (C. Gilbert, 'Wright and Elwick of Wakefield', *Furniture History,* 1976, pp. 34-50). The Marquess of Rockingham of Wentworth Woodhouse was amongst their principal patrons, with notable examples attributed to Wright and Elwick, sold in the Wentworth sale, Christie's, London, 8 July 1998.

A similar bookcase with quatrefoil motifs on the drawer fronts was formerly in the renowned early 20th century collection of Claude D. Rotch, Esq., The Elms, Surrey, sold Christie's, London, 28 November 2002, lot 110. Like his contemporary Percival Griffiths, Roch was influenced by the connoisseur R. W. Symonds. His bequest of Georgian furniture to the Victoria and Albert Museum in 1962 was described at the time as 'the most remarkable single gift of English Furniture ever presented to the Museum.' The bookcase, along with many other examples from the Rotch collection, is illustrated in P. Macquoid and R. Edwards, *The Dictionary of English Furniture,* London, 1924-27, vol. I, p. *77,* fig. 19, among other publications. Another closely related bookcase, but with key-pattern bracket feet and no cornice, is illustrated in F. Lewis Hinckley, *The More Significant Georgian Furniture,* New York, 1990, p. *57,* fig. *77,* sold Christie's, New York, 29-30 November 2012, lot 105.

"Of the many well-known Chinese export dinner services, Peggy and I especially admired the 'tobacco leaf' service."

—DAVID ROCKEFELLER

139

A LARGE CHINESE EXPORT 'TOBACCO LEAF' ASSEMBLED DINNER SERVICE

QIANLONG PERIOD, CIRCA 1775

Richly enameled in the classic pattern showing bright pink hibiscus and small blossoms against large, colorful overlapping leaves, all in famille rose enamels and underglaze blue with gilt highlights, the tureen knops flower buds, comprising:
A very large soup tureen, cover and stand, 15⅜ in. (39.3 cm.) wide
A large pair of soup tureens, covers and stands, 15 in. (38.1 cm.) wide
A pair of tureens and covers, 12 in. (30.5 cm.) wide
A sauce tureen, cover and stand, 8⅛ in. (21 cm.) wide
A pair of sauce tureens and covers, 7½ in. (19.1 cm.) wide
A large pair of rectangular galleried trays, 14⅛ in. (35.8 cm.) wide
A very large oblong platter, 18¼ in. (46.4 cm.) wide
A large oblong platter, 16¾ in. (42.5 cm.)
A pair of oblong platters, 12¼ in. (31.1 cm.) wide
A pair of oblong platters, 11 in. (28 cm.) wide
Four leaf-shaped sauceboats and stands, 8¼ in. (21 cm.) long
A pair of leaf-shaped dishes with birds and tree shrews, 8¼ in. (21 cm.) long
A pair of eggplant tureens, covers and stands, 9 in. (22.9 cm.) wide
A pomegranate tureen, cover and stand, 10 in. (25.4 cm.) diameter
A pair of beaker vases, 9¼ in. (23.5 cm.) high
A pair of baluster vases and covers, 8½ in. (21.5 cm.) high
A pair of mugs, 6 in. (15.2 cm.) high
A teapot and cover, 6⅛ in. (15.5 cm.) high
Four rectangular tea caddies and covers (one cover associated), 5¼ in. (13.3 cm.) high
Two graduated saucer dishes, 11 and 9¾ in. (27.9 and 24.7 cm.) diameter
Fifty-eight dinner plates, 8¾ - 9⅛ in. (22.2 - 23.3 cm.) diameter
Twenty-four soup plates, 8¾ in. (22.2 cm.) diameter
Eight pudding dishes, 6½ in. (16.5 cm.) diameter
Fifteen butter plates, 6½ in. (16.5 cm.) diameter
A saucer, 5½ in. (14 cm.) diameter
Eight salts, 4 in. (10.2 cm.) diameter (181)

$200,000-300,000

PROVENANCE

With Arthur S. Vernay, London (part); acquired 1953.
With John D. Rockefeller, Jr., 1953-60 (part).
With Martha Baird Rockefeller, 1960-71 (part).
With Antique Porcelain Company (part).
With J. Rochelle Thomas, New York (part), acquired 1971.
Nelson A. Rockefeller, 1964-78 (part).
Laurance Rockefeller, 1978-90 (part).
Acquired from Laurance Rockefeller, October 1990 (part).

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 231, no. 240.

140

A MOTTAHEDEH PORCELAIN 'TOBACCO LEAF' PATTERN PART DINNER SERVICE

MODERN, GREEN SCRIPT MOTTAHEDEH MARK AND GILT AND GREEN CROWN MARK FOR VISTA ALEGRE, BLACK MARKS FOR THE METROPOLITAN MUSEUM OF ART

In the classic pattern, comprising:
Forty-five dinner plates, 10¾ in. (27.2 cm.) diameter
Thirty-one side plates, 8½ in. (22 cm.) diameter
Twenty-eight two-handled soup bowls and nineteen stands, 6½ in. (16½ cm.) diameter, the stands
Twenty-five teacups and twenty-six saucers, 5½ in. (14 cm.) diameter, the saucers
Thirty coffee-cups and twenty-eight saucers, 4½ in. (11½ cm.) diameter, the saucers

10¾ in. (27.2 cm.) diameter, the dinner plates (232)

$6,000-8,000

PROVENANCE
The Lily and Edmond J. Safra Collection; Sotheby's, New York, 18-21 October 2011, lot 916 (all but six dinner plates).

141

141

A CHINESE EXPORT CAT BORDALOUE AND COVER

QING DYNASTY, 18TH/19TH CENTURY

Modeled as a recumbent cat with blue markings, its removable head serving as a cover and its tail curled round its back as a handle

10½ in. (26.7 cm.) wide (3)

$5,000-7,000

PROVENANCE

With *Things and Objects*, Honolulu, Hawaii.
Laurance S. Rockefeller, acquired March 1968.
Estate of Laurance S. Rockefeller, acquired July 2004.

LITERATURE

W. Adelson *et al., The David and Peggy Rockefeller Collection: Supplement,* New York, 2015, vol. V, p. 153, no. 59.

142

142

A CHINESE EXPORT FAMILLE ROSE MONKEY VASE

QIANLONG PERIOD (1736-95)

Modeled seated beside a bamboo-form vase, holding a peach and seated atop a rockwork base

5¾ in. (14.6 cm.) high

$5,000-8,000

143

143

A PAIR OF CHINESE EXPORT FAMILLE ROSE SHELL-FORM SAUCE TUREENS, COVERS AND STANDS

QIANLONG PERIOD, CIRCA 1765

Each of asymmetrical rococo form with scroll handles beneath berry sprig knops, the molded sides, cover and stand strewn with enameled blossoms, the stands with shells-shaped handles

9 in. (22.8 cm.) wide overall (6)

$10,000-15,000

This high-style form is particularly associated with the Portuguese market; King Dom Pedro III had an armorial version (illustrated by M. Beurdeley, *Chinese Trade Porcelain*, p. 71 and back cover) and a pair from the collection of Ana Maria Espirito Santo Bustorff Silva, sold Christie's, London, 29 April 2015, lot 42.

144

A CHINESE EXPORT 'FOX HUNTING' MUG

QIANLONG PERIOD, CIRCA 1780

Enameled with a continuous hunting scene, the pack pursuing a fox, a gentleman blowing a horn, and a village in the distance, all within blue Fitzhugh-type borders

4¾ in. (12 cm.) high

$800-1,200

PROVENANCE
Acquired from St. James Gallery, New York, October 1950.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 152, no. 163.

144

145

A PAIR OF CHINESE EXPORT FAMILLE ROSE COURT LADY CANDLEHOLDERS

QIANLONG PERIOD (1736-95)

Modeled as standing court ladies, each beside a peacock perched on rockwork

10½ in. (26.6 cm.) high (2)

$10,000-15,000

PROVENANCE
Acquired prior to June 1963.

See note to lot 148

146

146

A CHINESE EXPORT FAMILLE ROSE 'COCKEREL' WINE POT AND COVER

QIANLONG PERIOD, CIRCA 1740

The fowl with richly enameled pink body, his wings picked out in bright colors and his tail extending to form a loop handle, the cover with chick finial

7½ in. (19 cm.) wide (2)

$8,000-12,000

PROVENANCE

Lady Ashburton Sale; Christie's, London, 22 June 1950.
With J. Rochelle Thomas, London.

Compare also a pot of exactly this model from the Sowell Collection, sold Christie's New York, 26 January 2015, lot 18.

A related cockerel wine pot and cover can be found in the Peabody Museum of Salem, illustrated by W. Sargent, *The Copeland Collection*, 1991, no.75, p. 162 and 163

Another comparable ewer is in the Royal Museums of Art and History in Brussels, exhibited *Chinese Export Porcelain*, 1989/90, no.25.

147

A SET OF TWELVE CHINESE EXPORT SPANISH MARKET ARMORIAL PLATES

QIANLONG PERIOD, CIRCA 1775

With the arms of Pignatelli beneath a coronet for Cayetano Pignatelli (1730-95), Marquis of Rubí, who spent years abroad as the Inspector General of New Spain

9 in. (22.8 cm.) diameter (12)

$6,000-9,000

PROVENANCE

With J. Rochelle Thomas, London.
With Lucy Truman Aldrich, Providence, Rhode Island, 1936.
Gift to Abby Aldrich Rockefeller, New York.
Estate of Abby Aldrich Rockefeller, acquired December 1960.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 225, no. 237.

147

148

A PAIR OF CHINESE EXPORT FAMILLE ROSE COURT LADY CANDLEHOLDERS

QIANLONG PERIOD (1736-95)

Modeled as standing court ladies with their black enameled hair tied up, each beside a peacock perched on rockwork

8½ in. (21.6 cm.) high (2)

$10,000-15,000

Since at least the Ming dynasty the peacock has been associated with rank and power in China. Its exotic feathers were used on official's hats and robes, as well as for large standing hall ornaments.

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149

A CHINESE EXPORT FAMILLE ROSE SOUP TUREEN, COVER AND STAND

QIANLONG PERIOD, CIRCA 1760

Decorated with blossoming peonies, chrysanthemum and foliage, the cover with a crown knop and the tureen handles molded as rabbit heads

15¾ in. (40 cm.) wide overall (3)

$5,000-7,000

150

150

A PAIR OF CHINESE EXPORT FAMILLE ROSE CANDLESTICKS

QIANLONG PERIOD, CIRCA 1770

Of typical European silver form, with a cylindrical nozzle, the round base molded with chamfered edges and shells in relief

8¼ in. (20.9 cm.) high (2)

$7,000-9,000

PROVENANCE
Acquired from J. Rochelle Thomas, London, September 1949.

LITERATURE
D. Fennimore *et al.*, *The David and Peggy Rockefeller Collection: Decorative Arts*, New York, 1992, vol. IV, p. 128, no. 136.

151

A CHINESE EXPORT FAMILLE ROSE PORCELAIN DINNER SERVICE

QIANLONG PERIOD, CIRCA 1770

Enameled in a vibrant famille rose palette with pink cabbage roses and smaller blooms amidst partially unrolled scrolls patterned in grisaille and iron-red, comprising:
A pair of soup tureens, covers and stands, 14⅝ in. (37.2 cm.) wide
A pair of sauce tureens, covers and stands, 7¾ in. (19.2 cm.) wide
A pair of leaf-shaped sauceboats, 8¼ in. (21 cm.) long
A very large octagonal platter, 18 in. (45.7 cm.) wide
A large octagonal platter, 16½ in. (41.9 cm.) wide
A pair of octagonal platters, 14½ in. (36.8 cm.) wide
An octagonal platter, 13¼ in. (33.7 cm.) wide
A pair of octagonal platters, 11⅝ in. (29.5 cm.) wide
A set of three small octagonal platters, 10¼ in. (26 cm.) wide
Forty-nine dinner plates, 9¼ in. (23.5 cm.) diameter
Twenty-two soup plates, 8¾ in. (22.2 cm.) diameter
Six butter plates, 6½ in. (16.5 cm.) diameter
A pair of pudding dishes, 6½ in. (16.5 cm.) diameter (103)

$60,000-80,000

PROVENANCE

Acquired from J. Rochelle Thomas, London, September 1951 (all but the small plates).
Acquired from James Robinson, New York, December 1956 (small plates).

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 227, no. 238.

"Peggy and I have always enjoyed Chinese Export porcelain, which was well represented in the collections both of Aunt Lucy and Mother. in 1951, when we went together to London and stopped in at J. Rochelle Thomas, we had almost no Export porcelain of our own. We were delighted to find this beautiful dinner service, which we bought without hesitation."

—DAVID ROCKEFELLER

152

A PAIR OF CHINESE EXPORT SEATED HOUNDS

QIANLONG PERIOD (1736-95)

Each with its tail curled round its haunches and wearing bell-hung collar, its coat picked out in tones of iron-red, the female with a sepia pup on her back

7¼ in. (18.4 cm.) high (2)

$12,000-18,000

PROVENANCE

Acquired from H. Blairman & Sons, London, July 1947.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 82, no. 74.

153

A PAIR OF CHINESE EXPORT SPANIEL PUPS

QIANLONG PERIOD (1736-95)

Modeled seated with their tails curled around a hind leg and slightly open mouth, each wearing a collar with a pendent gilt bell, their fur naturalistically painted in iron-red

6¾ in. (17.2 cm.) high (2)

$12,000-18,000

PROVENANCE
Gift from Alan Simpson.

154

A CHINESE EXPORT LARGE FAMILLE ROSE PUNCH BOWL

QIANLONG PERIOD (1736-95)

Painted with a continuous scene of a birds amidst a fenced garden, the interior with flowering branches beneath a gilt and iron-red foliate border

15½ in. (39.4 cm.) diameter

$4,000-6,000

155

155

A PAIR OF CHINESE EXPORT RABBITS

QIANLONG PERIOD (1736-95)

Modeled seated on their haunches with ears erect, their spotted coats in brown markings

5½ in. (14 cm.) high (2)

$10,000-15,000

PROVENANCE

Acquired from H. Blairman & Sons, London, July 1947.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 83, no. 75.

Rabbits have long been a symbol of longevity in China, closely associated with the moon. A single example of this model, also with brown spotted coat, was in the collection of Mrs. Lammot du Pont Copeland (illustrated by W.R. Sargent, *op. cit.*, p. 234).

156

156

A PAIR OF ASIAN BRONZE HARE INCENSE BURNERS AND COVERS

18TH/19TH CENTURY

Cast as crouching hares with long straight ears looking upward, each with a *lingzhi* fungus in his mouth, the stem extending to its body to form a pierced cover

10 in. (25.4 cm.) high, 7½ in. (19 cm.) wide (2)

$2,000-3,000

157

A PAIR OF CHINESE EXPORT PORCELAIN COWS

QIANLONG PERIOD, MID-18TH CENTURY

Modeled after Dutch Delft examples, each brown spotted standing on a canted rectangular base with dark pink edges

5 in. (12.7 cm.) high (2)

$10,000-15,000

PROVENANCE
With J. Rochelle Thomas, London.
Lucy Truman Aldrich, Providence, Rhode Island, 1937-55.
Estate of Lucy Truman Aldrich, acquired September 1955.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 83, no. 76.

Breeding Simmental cattle was a passion of Peggy Rockefeller, who believed deeply in the preservation of agriculture and of farmland. In 1992 David and Peggy Rockefeller put almost 3,000 acres of their Hudson Valley cattle-raising properties into a land trust.

The Dutch East India Co. sent Delft cows to China to be copied in 1746, and in 1747 requested, "Cows, each pair with the heads facing each other, white grounds some with brown....according to sample." See W.R. Sargent, *op. cit.*, p. 228.

158

158

A PAIR OF CHINESE EXPORT ARMORIAL URNS AND COVERS

QIANLONG PERIOD, CIRCA 1790-93

Each with the arms of Montgomery and motto *GARDE BIEN*, within elaborate floral and patterned borders, the covers with three raised borders molded as lotus petal

14¼ in. (36.1 cm.) high (4)

$5,000-7,000

PROVENANCE

Acquired from J. Rochelle Thomas, London, June 1954.

LITERATURE

159

A CHINESE EXPORT FISH TUREEN AND COVER

QIANLONG PERIOD (1736-95)

Naturalistically modeled, the body in tones of grey with fins and tail in iron-red

9 in. (22.9 cm.) wide (2)

$2,000-3,000

159

160

A CHINESE EXPORT FAMILLE ROSE PART DINNER SERVICE

QIANLONG PERIOD, CIRCA 1780

Decorated with scattered spring blooms and insects, within border of gilt rope twist enclosing purple bamboo entwined with floral sprigs, comprising:
A large oval platter, 16¼ in. (41 cm.) wide
A medium oval platter, 14¾ in. (37.5 cm.) wide
A small oval platter, 12⅝ (32.2 cm.) wide
Nine large plates, 10¼ in. (26 cm.) diameter
Thirty-one plates, 9¼ in. (23.5 cm.) diameter
Ten soup plates, 9 in. (23 cm.) diameter (53)

$10,000-15,000

PROVENANCE
Mrs. Abby Aldrich Rockefeller, New York 1935-48 (22 plates).
With Frederick P. King, Irvington-on-Hudson, New York; acquired from Parke-Bernet Galleries, New York, 29 November 1958, lot 261 (10 plates).
Acquired from James Robinson, New York, April 1970 (11 plates and soup plates).

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 222, no. 235.

161

A CHINESE EXPORT 'ROCKEFELLER PATTERN' ASSEMBLED DINNER SERVICE

JIAQING PERIOD, CIRCA 1805

Each piece brightly enameled in famille rose colors with a different, finely detailed Chinese figure scene set in garden or landscape, the large scenes contained within inner borders of sepia diaper pattern and outer borders of richly gilt scrollwork, both borders inset with cartouches in sepia and iron-red, comprising:
Two fruit coolers, covers and liners, 10⅜ in. (26.3 cm.) high
A pair of sauce tureens, covers and stands, 7⅞ in. (20 cm.) wide
A pair of diamond-shaped footed centerpieces, 12 in. (30.5 cm.) wide
A large oval basket and stand, 9⅛ in. (23.2 cm.) wide
A pair of oval baskets and stands, 8¼ in. (21 cm.) wide
An oval tureen liner and cover, 11¼ in. (28.5 cm.) wide
An ecuelle, cover and stand, 7¾ in. (19.7 cm.) diameter
Three shaped square dishes, 9¼ in. (23.5 cm.) diameter
A lozenge-shaped dish, 10⅝ in. (27 cm.) wide
A pair of lozenge-shaped dishes, 9¾ in. (24.8 cm.) wide
A pair of saucer dishes, 11 in. (27.9 cm.) diameter
A scalloped saucer dish, 9¾ in. (24.8 cm.) diameter
A pair of reticulated saucer dishes, 9½ in. (24.1 cm.) diameter
A saucer dish, 7⅞ in. (20 cm.) diameter
Seventeen dinner plates, 9¾ in. and 9⅜ in. (24.7 cm. and 23.8 cm.) diameter
Twenty-five small soup plates, 7⅞ in. (20 cm.) diameter
Twenty-eight side plates (one with botanical center), 7⅝ in. (19.3 cm.) diameter
Ten related coffee cups with botanical decoration
Five saucers with round rims, *en suite,* 5½ in. (14 cm.) diameter
Three saucers with scalloped rims, *en suite,* 5½ in. (14 cm.) diameter (125)

$100,000-150,000

PROVENANCE
7 pieces, covers and stands:
Estate of Lucy Truman Aldrich, Providence, Rhode Island, acquired 1955.
20 pieces, covers and stands:
Acquired from Alexandre Popoff, Paris, July 1956.
58 pieces:
With J. Rochelle Thomas, London.
With John D. Rockefeller Jr., New York, 1927-60.
Estate of John D. Rockefeller Jr., acquired May 1963.
62 pieces:
With American Art Association, Brummer Gallery, New York.
With J.A. Lloyd Hyde, New York.
With John D. Rockefeller Jr., New York, 1932-60.
Estate of John D. Rockefeller Jr., acquired May 1963.
13 pieces:
Yamanaka, New York.
John D. Rockefeller Jr., New York.
Estate of John D. Rockefeller Jr., acquired May 1963.
8 pieces:
Acquired from Morton's Auction and Exchange, New Orleans, February 1982, lots 925-29.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 233-234, no. 241.

"We also selected [from Kykuit] a large and very fine Asian export dessert and dinner service which had been moved from New York by my parents."

—DAVID ROCKEFELLER

162

A CHINESE EXPORT INITIALED DINNER SERVICE

JIAQING PERIOD, CIRCA 1810

Enameled with scattered floral sprigs in famille rose colors within a gilt inner border, the main borders a rich coral red enhanced with gilt grapevine, comprising:
A soup tureen and cover, 14 in. (35 ½ cm) long
A pair of lobed oval two-handled vegetable dishes, liners and covers, 8 ½ x 13 in. (21 ½ x 33 cm) (each)
A rectangular vegetable dish and cover, 13 in. (33 cm) wide
A pair of rectangular vegetable dishes and covers, 9 ½ in. (24 cm) wide (each)
A square bowl, 9 ½ in. (24 cm) diameter
Three circular shallow bowls, 9 ½ in. (24 cm) diameter (each)
Six circular shallow bowls, 8 ¼ in. (21 cm) diameter (each)
A mazarine platter and strainer, 16 in. (41 cm) long
An oval well-and-tree platter, 17 ⅜ in. (44 cm) length
An oval platter, 15 ½ in. (39 ⅓ cm) long
A pair of oval platters, 14 ⅜ in. (36 ½ cm) long (each)
A pair of oval platters, 13 ¼ in. (33 ½ cm) long (each)
A pair of oval platters, 11 ⅞ in. (30 cm) long (each)
A pair of oval platters, 10 ¾ in. (27 ⅓ cm) long (each)
A sauce tureen, cover and stand, 7 ⅜ in. (20 cm) wide
A pair of sauceboats and stands, 7 ⅜ in. (20 cm) wide (each)
A large oval basket, 10 ½ in. (26 ¾ cm) long
A pair of oval baskets and stands, 9 in. (22 ¾ cm) long (each)
A pair of smaller oval baskets and stands, 7 ¼ in. (18 ½ cm) long (each)
A square tray, 10 in. (25 ½ cm) diameter
Twelve hot water dishes, 11 in. (28 cm) wide (handle to handle) (each)
A pair of oval salts, 2 ¾ x 3 ¾ in. (7 x 9 ½ cm) (each)
Ten custard cups and eleven covers, 3 ½ in. (9 cm) high
Thirty dinner plates, 9 ⅞ in. (25 cm) diameter (each)
Sixteen soup plates, 9 ¾ in. (24 ¾ cm) diameter (each)
Twelve side plates, 7 ½ in. (19 cm) diameter (each)
Ten butter plates, 6 ¼ in. (15 ⅔ cm) diameter (each)
Together with modern Vista Alegre pieces:
Fourteen soup plates, 9 ½ in. (24 1/2 cm.) diameter (each)
Twenty-seven dinner plates, 10 in. (25 cm.) diameter (each)
Fifteen side plates, 7 ⅝ in. (19 ⅓ cm) diameter (each)
Fifteen crescent-shape plates, 8 ⅛ in. (20 ½ cm) wide (each)
Fourteen cream soup bowls and stands, 6 ½ in. (16 ½ cm.) wide (each)
Twenty-nine butter plates, 6 ¼ in. (15 ⅔ cm) diameter (each) (284)

$40,000-60,000

PROVENANCE
With Mrs. E. Dundas, Portugal.
With J. Rochelle Thomas, London, October 1930.
With Abby Aldrich Rockefeller, New York, 1930-48.
Estate of Abby Aldrich Rockefeller, acquired February 1958.
Reproduction pieces: acquired from Vista Alegre, Lisbon, March 1961.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 221, no. 233.

163

A PAIR OF GEORGE III SILVER MEAT DISHES

MARK OF FREDERICK KANDLER, LONDON, 1766

Shaped oval with gadrooned border, each later engraved with crest within garter motto and with Earl's coronet above, *each marked underneath, also engraved with scratch weights*

20¼ in. (51.3 cm.) wide; 168 oz. 14 dwt. (5,248 gr.)
The crest is that of Lowther, probably for William Lowther, 1st Earl of Lonsdale (1757-1844). (2)

$8,000-12,000

PROVENANCE
William, 1st Earl Lonsdale (1757-1844) and thence by descent to
Lancelot, 6th Earl of Lonsdale (1867-1953).
The Earl of Lonsdale, DBE; Christie's, London, 19 February 1947, lot 66 (part).
Acquired from Walter H. Willson Ltd., London, 1947.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 404, no. 465 (illustrated p. 405).

It is probable that the present pair of dishes were commissioned by James Lowther, (1736-1802), who inherited the family estates in 1751. James died childless in 1802 and was succeeded by his cousin William, 1st Earl of Lonsdale (1757-1844), as Viscount and Baron Lowther and was created Earl of Lonsdale in 1807. William, 2nd Earl of Lonsdale most likely had the crest and earl's coronet engraved on this pair of salvers, around 1807, when he was created 1st Earl of Lonsdale and made Knight of the Garter.

William, a great patron of the arts, married Augusta (d.1838), daughter of 9th Earl of Westmorland, in 1781. Having inherited Lowther Castle in 1802, he employed Robert Smirke (1781-1867) to rebuild the castle in a Perpendicular Revival style, from 1806 to 1811.

Robert Smirke wrote of the Earl in the *Farington Diary*, May 19, 1808: "His Lordship rises at 7 o'clock in the *winter* and earlier in the Summer ... and does a vast amount of business. His private amusement is hunting, and he keeps about 50 Hunters ... He has very good spirits, and enjoys conversation, anecdotes ., and tells pleasant stories Himself. His income is supposed to be from 80 to 100,000 a year, but He has vast expenses. He has 4 establishments, one at Lowther, also at Whitehaven, Cottesmere in Rutlandshire, and in London" (*Complete Peerage*).

James Lowther, 1st Earl Lonsdale (b. 1736)
by Richard Cosway,
© 2012 Christie's Images Limited

"In the late 1940s, when we were furnishing homes in Tarrytown and in Manhattan, we needed several pieces of silver for the dining room. Cecil Turner recommended Walter Willson to us as a reliable dealer in antique silver. We purchased this pair of platters from Willson as well as many other pieces over the years."

—DAVID ROCKEFELLER

164

A PAIR OF WILLIAM III SILVER DISHES

MARK OF THOMAS PARR, LONDON, 1697

Circular, the wide border with sloping gadroon rim chased in high relief, the center engraved with a coat-of-arms within a baroque strapwork cartouche flanked with boughs of fruiting vines, *marked on border*

10 in. (25.4 cm.) diameter; 32 oz. 4 dwt. (1,001 gr.)

The arms are possibly those of Trevor. (2)

$12,000-18,000

PROVENANCE

Anonymous sale [Captain J. A. Cochrane Barrett O.B.E.]; Christie's, London, 27 November 1957, lot 96, (to Willson). Acquired Walter H. Willson Ltd., London, September 1958.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 384, no. 421.

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A PAIR OF REGENCY SILVER SALVERS

MARK OF JOHN MEWBURN, LONDON, 1819

Circular with applied gadrooned rims, engraved with coat-of-arms under a foliate mantle, on three bracket feet, *marked on undersides*

10⅛ in. (26.6 cm.); 48 oz. 18 dwt. (1,521 gr.)

The arms are those of Coleman. (2)

$2,500-3,500

PROVENANCE

Acquired from Stuart and Turner, London, 1953.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 410, no. 474 (illustrated).

166

A QUEEN ANNE SILVER COFFEE POT

MARK OF JOHN CHARTIER, LONDON, 1703

Of tapered cylindrical form, faceted scroll spout with hinged cover at right angle to handle, later engraved with a coat-of-arms, *marked on side and flange of cover*

8 in. (20.3 cm.) high, 16 oz. 4 dwt. (505 gr.) gross weight

The coat-of-arm are those of Bassingbourne, co. Cambridge and co. Hereford.

$2,000-3,000

PROVENANCE

A Christmas gift from David Rockefeller to Peggy Rockefeller, 1970.
Acquired from James Robinson, Inc., New York, invoiced January 1971.
Estate of Margaret (Peggy) McGrath Rockefeller.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 384, no. 422 (illustrated).

167

A GEORGE I SILVER SALVER

MARK OF BENJAMIN PYNE, LONDON, 1718

Octafoil form with up-turned rim, raised on octafoil foot skirt, engraved with coat-of-arms, *marked on underside*

14⅝ in. (37.2 cm.) diameter; 50 oz. 16 dwt. (1,580 gr.)

$15,000-25,000

PROVENANCE

Acquired from Stuart and Turner, London, February 1954.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 391, no. 436 (illustrated).

"Cecil Turner showed us a photo of this waiter during one of her annual trips to New York. We bought it because we liked its shape and have used it a great deal ever since. Subsequently, we purchased a smaller waiter of the same period from James Robinson (No. 437) and chose a much smaller one (No. 461) from my mother's estate in 1960."

—DAVID ROCKEFELLER

168

A GEORGE IV SILVER FLATWARE SERVICE

MOST MARK OF WILLIAM II, CHARLES AND HENRY ELEY, LONDON, 1824

Fiddle, Thread and Shell pattern, each engraved with a crest, comprising:
Thirty tablespoons
Forty-seven table forks
Twenty-four dessert spoons
Twenty-three teaspoons
Eighteen dessert forks
Twelve table knives, mark of Moses Brent, London, 1807
Forty-two cheese knives
A pair of soup ladles
A pair of straining spoons
A pair of gravy spoons
A pierced fish slice
A marrow scoop
Two pairs of sugar tongs
A large cheese scoop
Two large butter knives
A pair of salt spoons
Together with:
A pair of sauce ladles, mark of William Eley I and William Fearn, London, 1816
A large meat skewer, mark of William Eley II and William Fearn, London, 1824
A smaller meat skewer, mark of William Eley II and William Fearn, London, 1823
A silver-plated nut serving spoon by Mappin Brothers

455 oz. 18 dwt. (14,180 gr.) weighable silver
The crest is that of Berkeley, as borne by the Earls of Berkeley. (214)

$7,000-10,000

168

PROVENANCE
Acquired from James Robinson Inc., New York, February 1966.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 411, no. 475 (illustrated).

The date of the service suggests it may have been commissioned by Maurice Frederick FitzHardinge Berkeley (1788-1867), later Admiral of the Blue and 1st Baron FitzHardinge of Bristol following his marriage. He was the illegitimate son of the 5th Earl of Berkeley. He married Lady Charlotte Lennox, daughter of General Charles Lennox, 4th Duke of Richmond, as his first wife, in 1823.

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A GEORGE III SILVER MAZARINE

MARK OF PAUL STORR, LONDON, 1816

Shaped oval form, the field pierced with crosses and stars within borders of scrolling foliage, bosses and stars, *marked on underside of rim*

18¾ in. (47.6 cm.) long; 59 oz. (1,835 gr.)

$3,000-5,000

170

A GEORGE III LARGE SILVER SALVER

MARK OF JOHN SCOFIELD, LONDON, 1786

Oval, upturned fluted border with gadrooned rim, the field engraved with coats-of-arms with coat-of-arm below a baron's coronet, *marked underneath, also with scratchweight 170 " 7*

27 in. (68.5 cm.) wide; 162 oz. 4 dwt. (5,046 gr.)

$8,000-12,000

PROVENANCE
Sarah Otway-Cave, 3rd Baroness Braye (1768–1862).
Acquired from Stuart and Turner, London, 1947.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 407, no. 469 (illustrated).

The arms on the left are those of Otway with Cave quartering others in pretence for Henry Otway-Cave and his wife Sarah Otway-Cave, 3rd Baroness Braye. The arms on the right are those of Cave quartering others for Sarah Otway-Cave, 3rd Baroness Braye (1768–1862). She married Henry Otway in 1790. Their surname was changed by Royal License to Otway-Cave in 1818. The title Baron Braye, created by writ in 1529, could pass through both the male and female line. It had remained in abeyance for 282 years following the death of the 2nd Baron in 1557, however the abeyance was terminated in favour of Sarah Otway-Cave in 1839.

"The size of this piece makes it very useful whenever we have a large number of people for dinner. It has striking coats of arms in the center. It is so heavy that we usually put glasses and bottles on it on a table for serving."

—DAVID ROCKEFELLER

171

A PAIR OF GEORGE II SILVER SAUCEBOATS

MARK OF PAUL DE LAMERIE, LONDON, 1738

The bodies formed as turbo shells, raised on four scroll feet headed by stylized leaves and terminating in dolphin masks, the knuckled loop handles joining rims with eagle head terminals, engraved under spouts with a coat-of-arms in a shellwork cartouche, *marked on undersides*

8 in. (20.4 cm.) long; 36 oz. 14 dwt. (1,141 gr.)

The arms are those of Hewer of Oxborough, co. Suffolk. (2)

$50,000-80,000

PROVENANCE

Sir Henry Augustus Clavering, 10th Bt. and last Bt. (1824-1893).
Montagu, 1st Lord Swaythling (1832-1911).
The Renowned Collection of Silversmith's Work formed by the Right Hon. Montagu, First Lord Swaythling, being part of the Swaythling Heirlooms; Christie's, London, 6 May 1924, lot 18.
Anonymous sale [Crichton Brothers]; Christie's, London, 13 February 1957, lot 111.
Acquired from Walter H. Willson Ltd., London, October 1957.

LITERATURE

M. Clayton, *Collector's Dictionary of Silver*, Woodbridge, 1971, no. 480A, p. 325.
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts*, New York, 1992, vol. IV, p. 399, no. 455 (illustrated).

This undulating and abstracted shell form was likely derived from auricular designs published in the mid-17th century by Dutch silversmiths Adam van Vianen and his son Christian. The incorporation of these fleshy organic forms by leading London silversmiths such as Lamerie, and fellow Huguenot, David Willaume II, served as a stark contrast to the gravity and stoic symmetry of the baroque style of the previous decade. Nearly identical knuckled handles terminating in a grotesque dolphin heads can be found on three cream jugs attributed to Willaume, circa 1730, sold Christie's, London, 22 May 1991, lots 90-92.

A set of our similar 1730-31 sauce boats by Lamerie in the collection of Paul and Elissa Cahn are illustrated in E. Alcorn, *Beyond the Maker's Mark Paul de Lamerie Silver in the Cahn Collection*, Michigan, 2006. pp. 71-72. Another related pair, dated 1735-36, with larger more articulated dolphin handles are in the collection of the Museum of Fine Arts, Boston, a 2001 gift of Alan and Simone Hartman.

"These are the only pieces we own that were made by the great English silversmith Paul de Lamerie. They are the most unusual sauceboats I have ever seen, and we use them frequently."

—DAVID ROCKEFELLER

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A GEORGE II SILVER SECOND COURSE DISH

MARK OF EDWARD WAKELIN, LONDON, 1749

Circular, with shaped gadrooned rim, the border engraved with coat-of-arms within foliate and drapery manteling, *marked underneath, further engraved No. 2 and with scratch weight 85 = 2*

17¼ in. (23.5 cm.) diameter; 75 oz. 8 dwt. (2,345 gr.)

$5,000-8,000

PROVENANCE

Acquired from Walter H. Willson Ltd., London, August 1961.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 403, no. 462 (illustrated).

The arms are those of Hill with Stafford in pretence for Arthur Hill of Brynkinalt, later 1st Viscount Dungannon (d.1771) and his second wife Anne, daughter and heiress of Edmund Francis Stafford of Mount Stafford, co. Antrim, whom he married in 1737. On inheriting the estates of his maternal grandfather he assumed the name Hill Trevor by Act of Parliament in 1759.

173

A SET OF SIX GEORGE III SILVER COASTERS

MARK OF JOHN EDWARDS, LONDON, 1794

Shaped circular with gadrooned rims, the turned wood centers with silver discs engraved with crest, *marked on base rims and central discs*

5¼ in. (13.3 cm.) diameter; 28 oz. (873 gr.) gross weight (6)

$4,000-6,000

PROVENANCE

Acquired from James Robinson Inc., New York, 1949.

174

A SET OF FOUR GEORGE II SILVER CANDLESTICKS

MARK OF DAVID WILLAUME II, LONDON, 1731

Each on stepped square base with incurved corners, the baluster stem terminating in a spool-shaped socket, the base of each engraved with coat-of-arms, *each marked under base*

6⅜ in. (16.2 cm.) high, 61 oz. 6 dwt. (1,909 gr.)

The arms are those of Weston, for Melior Mary Weston (1703-1782), the last member of the Weston family to live at Sutton Place, the great Tudor House in Surrey. (4)

$20,000-30,000

PROVENANCE

Acquired from S.J. Shrubsole, New York, 2012.

LITERATURE

W. Adelson *et al., The David and Peggy Rockefeller Collection: Supplement,* New York, 2015, vol. V, p. 268, no. 130 (illustrated).

George, Elector of Hanover and subsequently King George I of England (1660-1727), studio of Sir Godfrey Kneller, c. 1714.

175

A PAIR OF GEORGE II SILVER SALVERS

MARK OF PETER ARCHAMBO, LONDON, 1738

Shaped circular with applied Bath borders, the centers finely engraved with a coat-of-arms within a baroque cartouche flanked by rampant boar supporters and under an earl's coronet, raised on four capped scroll feet, *marked on undersides and engraved with scratch weights 84=17 and 84=18*

16 in. (40.6 cm.); 167 oz. 2 dwt. (5,197 gr.)
The arms are those of Booth, for George Booth, 2nd Earl of Warrington (1675-1758), of Dunham Massey, Cheshire. (2)

$100,000-150,000

PROVENANCE

George Booth, 2nd Earl of Warrington (1675-1758), of Dunham Massey, Cheshire, one salver then by descent to his daughter
Lady Mary Booth (1704-1772), wife of Harry Grey, 4th Earl of Stamford (1715-1768) and then by descent to their son
George Harry Grey, 5th Earl of Stamford (1737-1819) and his wife Lady Henrietta Bentinck (1727-1837) and by descent to
Catherine, Lady Grey (d.1925) her son Sir John Foley-Grey 8th Bt. (1893-1938)
Catherine, Lady Grey and Sir John Foley-Grey; Christie's, London, 20 April, 1921, lot 54, (to Tessier)
A Lady of Title; Sotheby's, London, 13 April 1961, lot 150, both salvers, (to Willson)
Acquired from Walter H. Willson Ltd., London, August 1961.

LITERATURE

George, 2nd Earl of Warrington, *The Particulars of my Plate and its Weights,* 1754, p. 2, 2 very Large Waiters/84:17/84:18/[30]
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 400, no. 457 (illustrated).

George Booth, 2nd Earl of Warrington (1675-1758), was an important patron of the leading Huguenot silversmiths of his day, and his vast and well-documented collection provides us with a fascinating portrait not only of the 2nd Earl but also of the use of silver in a great country house of the first half of the 18th century.

On his succession in 1693, the 2nd Earl inherited his father's prodigious debts along with his title. A strategic marriage to Mary Oldbury (d.1740), the daughter of a rich London merchant, raised the family out of their financial misfortune but brought personal woes with it. The couple had a troubled marriage and only one legitimate child, Mary Booth (b.1704). The Earl named his daughter as his sole heiress. Aside from improving its park—it was said that he planted over 100,000 trees—the 2nd Earl devoted himself to building a sizable silver collection.

The Warrington Plate is distinguished by its uniformly high quality, exceptionally heavy gauge, and its conservative taste. The Earl favored the plain and heavy fashions of the early 18th century Huguenot silversmiths. His near obsession with expanding the collection at Dunham Massey is underscored by the existence of a lengthy inventory written in his own hand, titled '*The Particular of my Plate & its Weight.*' The seventeen-page document, dated 1750 and amended by the Earl in 1754, records over 25,000 ounces of silver. This pair of salvers is described in the inventory as "2 very large Waiters/84:17/84:18/30." The present lot represents the largest slavers in the Earl's plate collection.

The Earl's only child, Mary, married Harry (Grey), 4th Earl of Stamford (1715-1768) in 1736. After Warrington's death in 1758, Dunham Massey passed to them and subsequently descended in the Grey family. Although a group of the Warrington Plate was sold by their descendants at Christie's, London in two sales (20 April 1921 and 25 February 1931), the Warrington Plate is significant because it is 'probably the largest group of plate to have survived in the house for which it was originally made' (J. Lomax and J. Rothwell, Country House Silver at Dunham Massey, London, 2006).

QUOD
SPERO
ERO

176

A QUEEN ANNE SILVER TEAPOT, STAND AND SPIRIT LAMP

MARK OF RICHARD WATTS, LONDON, 1712

Octagonal pear-shaped body with molded shoulder and rim, conforming cover, finial and spout, engraved with a coat-of-arms, the octagonal stand with scroll legs and pad feet, turned wood handle, *fully marked*

8¾ in. (22.2 cm.) high, 10½ in. (26.5 cm.) wide overall; 27 oz. 10 dwt. (857 gr.) gross weight

The arms are those of Lomas impaled by another. (3)

$15,000-25,000

PROVENANCE

Miss Lillian Coats (d. 1954) of Fornethy House, Perthshire.
The Late Miss L. Coats, removed from Fornethy House, Perthshire; Christie's London, 21 July 1954, lot 71.
Acquired from Walter Willson, Ltd., London, invoiced October 1955.
A gift from David to Peggy Rockefeller on the occasion of their 15th wedding anniversary, 7 September 1955.
Estate of Margaret (Peggy) McGrath Rockefeller

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 386, no. 425 (illustrated in color, p. 387).

Joseph Van Aken, *An English Family at Tea,* c. 1720
© Tate

"My parents had one or two Queen Anne octagonal silver teapots which I always liked. We saw this beautiful teapot at Walter Willson's in 1955 and decided to buy it. It was the first octagonal silver piece we acquired. Subsequently, we purchased a George I kettle on a stand (No. 426), a jug (No. 429), two cream pitchers (Nos. 427, 439), and a sugar bowl (No. 428). They all go well together, and we have enjoyed them over the years."

—DAVID ROCKEFELLER

177

A GEORGE I SILVER HOT MILK JUG

MARK OF THOMAS MASON, LONDON, 1719

Octagonal baluster form, the body engraved with the coat-of-arms, engraved *E * B* under base, *marked underneath and on flange*

6¾ in. (17 cm.) high, 16 oz. 18 dwt. (526.7 gr.) gross weight

The arms are for a maiden of the the Barker family, Suffolk. The arms are recorded for Sir Robert Barker (d.1619) of Trimley, Suffolk, High Sheriff of Suffolk in 1616.

$5,000-8,000

PROVENANCE

Acquired from James Robinson inc., New York, July 1972.
Birthday and wedding anniversary gifts from David Rockefeller to Peggy Rockefeller.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 388, no. 429.

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178

A GEORGE I SILVER CREAM JUG

MARK OF JOHN ECKFOURD, LONDON, 1724, BRITANNIA STANDARD

Of octagonal baluster form, raised on three scroll and pad feet and with capped scroll handle, one side engraved with a coat-of-arms within a baroque cartouche, *marked on underside*

4¼ in. (10.8 cm.); 4 oz. 8 dwt. (137 gr.)

The arms are those of the Worshipful Company of Framework Knitters.

$3,000-5,000

PROVENANCE

A gift from David to Peggy Rockefeller, likely on the occasion of their 26th wedding anniversary, 7 September 1966.
Acquired James Robinson, Ltd., New York, invoiced October 1966.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 386, no. 427 (illustrated in color, p. 387).

The Worshipful Company of Framework Knitters was granted a charter by Cromwell in 1657. The Company used arms of this form between 1657 and 1738, when they were redesigned.

178

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A GEORGE I SILVER KETTLE, STAND AND LAMP

MARK OF MATTHEW COOPER I, LONDON, 1721, BRITANNIA STANDARD

Baluster octagonal form with molded rims and conforming capped octagonal spout, swing handle with turned wood grip, on detachable stand with conforming spirit lamp, raised on four scroll supports and with hinged loop handles, the body engraved on one side with a coat-of-arms within a baroque strapwork and acanthus cartouche, high domed cover with later finial, stand and spirit lamp engraved with crest, *fully marked*

15 in. (38.2 cm.) high overall; 102 oz. 4 dwt. (3, 179 gr.) gross weight (3)

$15,000-25,000

PROVENANCE

Anonymous sale [Simon Kaye Ltd.]; Christie's, London, 4 June 1958, lot 100.
Acquired from James Robinson Inc., New York, 1959.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 386, no. 426 (illustrated in color, p. 387).

The arms are those of Atkins, almost certainly for Abraham Atkins of Clapham (d.1742). He traded in the stock of the South Sea and East India Companies amassing a considerable fortune. Born in Southwark he moved to the fashionable village of Clapham. His son established himself as a member of the landed gentry buying the Kingston Lisle Estate in Berkshire.

180

A GEORGE I SILVER COFFEE POT

MARK OF MICHAEL BOULT, LONDON, 1715

Tapered octagonal form, conforming domed cover, cast finial, octagonal curved spout, the handle sockets mounted on later cut-card terminals, the body engraved with coat-of-arms, the underside engraved C/I * A, *marked on side and flange of cover*

9⅝ in. (24.5 cm.) high; 25 oz. 2 dwt. (782 gr.) gross weight

$5,000-8,000

PROVENANCE

Acquired from Stuart and Turner, London, October 1952.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 388, no. 430 (illustrated).

180

181

A GEORGE I SILVER BOWL

MARK OF ?H WITH ANGEL BETWEEN WITH A HEART, POSSIBLY A VARIATION OF THE MARK OF JOHN PHILLIPS, LONDON, 1717

Octagonal form, on conforming molded foot, engraved with a coat-of-arms and crest within foliate cartouche

4. in. (10.2 cm.); 3 oz. 14 dwt. (116 gr.)

The arms are those of Brackenbury of Sellaby, co. Durham.

$1,500-2,000

PROVENANCE

Acquired from James Robinson Inc., New York, invoiced January 1969.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 387, no. 428 (illustrated in color, p. 387).

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Rockefeller Family Dining Room,
photograph by Samuel H. Gottscho,
courtesy of The Rockfefeller Archive Center.

182

A GEORGE I SILVER SALVER

MARK OF WILLIAM SPACKMAN, LONDON, 1719

Octafoil with upturned rim, on four bracket feet, the center engraved with a later coat-of-arms within baroque cartouche, *marked on field, also with scratch weight 24=15*

11¼ in. (28.2 cm.) diameter, 24 oz. 6 dwt. (756 gr.)

The arms are those of Ingram quartering Hastang with Mollins in pretence, as borne by Hasting Ingram (1621-1693) and his wife Anne, daughter and co-heiress of Edward Mollins of Westhall, Sherborne, Dorset, whom he married in 1655.

$7,000-10,000

PROVENANCE
Acquired from James Robinson Imports, Ltd., 1967.
Estate of Margaret McGrath Rockefeller.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 391, no. 437 (illustrated).

The same arms are carved on the 1671 porch of the Ingram manor house in Little Woolford, Worcestershire. A silver coffee pot with the arms of Ingram, also by William Spackman, was sold as part of the Hahn Collection; Christie's, London, 23 October 2000, lot 261.

183

A GEORGE III SILVER TWO-HANDLED TRAY

MARK OF JOHN CROUCH AND THOMAS HANNAM, LONDON, 1793

Plain oval, with reeded rim, leaf-capped reeded handles, the field bright-cut engraved with a band of foliate scrolls on matted ground, the center engraved with a coat-of-arms within a drapery mantle, raised on conforming reeded bracket feet, *marked on underside*

24⅝ in. (62.5 cm.) long, over handles; 87 oz. 2 dwt. (2,713 gr.)

The arms are those of Morgan quartering Gould, with Morgan in pretence for Sir Charles Morgan, 1st Bt. (1726-1806) and his wife Jane, eldest daughter of Thomas Morgan (d. 1771).

$4,000-6,000

PROVENANCE

Acquired Walter H. Willson Ltd., London, October 1957.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 409, no. 473 (illustrated).

George, Elector of Hanover and subsequently King George I of England (1660-1727), studio of Sir Godfrey Kneller, c. 1714.

184

AN IMPORTANT SET OF SIX GEORGE I ROYAL SILVER CANDLESTICKS

FIVE WITH MARK OF NICHOLAS CLAUSEN, LONDON, 1718,
ONE APPARENTLY UNMARKED

On stepped square bases with incurved corners, the circular wells rising to conforming square baluster stems and urn form sockets, the wells engraved with the Royal arms, *five fully marked on undersides, one apparently unmarked, undersides with scratch weights and numbered X52-57*

8⅞ in. (22.7 cm.); 164 oz. 6 dwt. (5,110 gr.) (6)

$80,000-120,000

PROVENANCE

Almost certainly six from a set of '3 dozen chamber candlesticks of square shape' from the Royal and Electoral Court of Hanover of King George I.
By descent in the Royal family of Great Britain and Hanover until the death of King William IV in 1837, at which time the two kingdoms became separate under different monarchs.
Ernest Augustus, 1st Duke of Cumberland and King of Hanover (r.1837-1851), fifth son of King George III of Great Britain and brother of King William IV.
By descent to his grandson the Duke of Brunswick (1845-1923).
Sold privately to the Vienna dealers Gluckselig, 1924.
Acquired by Abby Aldrich Rockefeller from Frank Partridge, London, June 1924.
By descent to David Rockefeller, 1960.

LITERATURE

The Inventory of Silver of the Royal and Electoral Court, Hanover, 1747, British Library Mss. ADD. 42227, p.79, section 10 as '*3 Dozen chamber candlesticks of square shape 126 lbs [sic] 2 loth'.*
Abigail Aldrich Rockefeller Inventory, p. 47, no. 1.
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 390, no. 435 (illustrated).

THE INVENTORY OF THE ROYAL PLATE OF HANOVER

While it is exceedingly rare to have such a complete and accurate early record of any collection of silver, let alone a Royal collection, we are lucky to have such a listing for the Royal Plate of Hanover. The document, known as the *Inventory of Silver of the Royal and Electoral Court, Hanover, 1747* (British Library Mss. ADD. 42227), offers a *'Complete inventory of the court silver comprising all his Royal Majesty our most gracious Lords utensils of Gold and Silver, at present in the Royal and Electoral Silver-Chamber at Hanover From the Inventory of 1728, the Additional Inventory of 1730 and the Inventory of the year 1739, Brought together and made up with the additions and alterations to Midsummer 1747, by the Grand Court Commissary Fredrick August Bartels, Hanover and was compiled in German by the Grand Court Commissary Frederick August Bartels and signed by him, along with Christian Schultz and John Henry Mecklenburg, the Silver Keepers*. The document was later translated to English.

In addition to descriptions of the various services and individual items of plate from the Hanoverian court, the inventory also notes weights, recorded in the German measure for precious metals, namely the pound, mark and loth. As the pound weight given does not correspond the weight of those extant items, it would appear as though the German word for "mark" had been mistranslated into "pound." The vast quantity of plate documented in the inventory provides a glimpse into the lavish lifestyle enjoyed by the Hanoverian court with, for example, at least five distinct silver services, each heavier and more extensive than the previous, with a combined weight of 86,000 troy ounces.

As befitting such an important Royal court, the collection also included an array of silver furniture. The inventory lists nine various tables weighing 5,200 troy ounces and eight mirrors weighing over 3,500 troy ounces as well as chairs, *guéridons* and andirons. Additionally, lighting featured heavily in the collection, and included five magnificent silver chandeliers, made to the designs of William Kent by Balthasar Friedrich Behrens in 1737 (see Christie's, London, 7 July 2011, lot 52 for one).

Although the exact number of candlesticks in the collection is unknown, it is thought that approximately 300 were likely in use at the Royal court at any one time. Another set of six candlesticks matching the present examples were sold by order of the executors of the late Lady Trent at Christie's, London, 23 June 1976, lot 107.

THE LATER HISTORY OF THE ROYAL PLATE OF HANOVER

The threat of looting by Napoleon motivated King George III to transfer much of the Royal Plate of Hanover to London. Sent by way of St Petersburg, much of the silver and silver-gilt was eventually put on display in Windsor Castle. The Kent-designed chandeliers, for example, were painted in situ in the Queen's Drawing Room and the Ballroom by C. Wild and published by William Henry Pyne (1769-1843) in his three volume work *The History of the Royal Residences*, first printed in 1819. The Hanoverian plate together with the British Royal silver was the centerpiece of 'Their Majestie's Grand Fête at Windsor Castle', as described in *The Gentleman's Magazine* for 1805:

'This evening their Majesties gave a most magnificent entertainment at Windsor Castle. It has been in contemplation since they first went to reside in the Castle: when his Majesty was determined to have what is generally termed among good old English customs, a house warming; and, to give it in the grandeur of a King, we assert that the expenditure cannot have cost less than 50,000l. It may truly be said that it was his Majesties fête; for, everything was done by the direction, and under the superintendance [sic], *of his Majesty.'*

'The assembled guests admired the new works and the wealth of riches brought from Hanover. Much comment was made of silver on show throughout the castle. "The whole service of plate displayed this night was supposed to be the most magnificent in Europe. Messrs Hancock and Shepherd have been employed for a considerable time past hanging the silver chandeliers from Hanover."

The silver returned to Hanover once the threat posed by Napoleon's forces had passed.

"At the time of the partial distribution of my parents' 740 Park Avenue possessions in 1960, Peggy and I asked Edward Munves, Sr., to look at the antique silver. He indicated that this set of six George I candlesticks were by far the most important pieces available. Accordingly, we placed them very high on our list and were fortunate to acquire them. We have used them frequently at dinner at 65th Street ever since."

—DAVID ROCKEFELLER

Upon the 1836 death of King William IV, the thrones of Great Britain and Hanover were separated after almost 123 years. Under the German Salic law of succession the throne of Hanover could only be held by a male monarch. Therefore Queen Victoria, the daughter of King William IV's brother, the Duke of Kent, was barred from the throne of Hanover. The throne went instead to her eldest surviving uncle Prince Ernst Augustus, Duke of Cumberland and King of Hanover (r.1837-1851). His son King George V of Hanover (r.1851-1866, d.1878) succeeded him but was deposed during the Seven Weeks War in 1866.

Although Hanover was sacked by Prussian troops the Royal plate was preserved in a concealed vault camouflaged by heaps of lime rubble. The King and his family fled to Austria. King George V's son revived the title of Duke of Cumberland and, deprived of the throne of Hanover, lived in exile at Gmunden in Austria, where he built a country house. Towards the end of his life he was in the process of negotiating the sale of much of the Royal Hanoverian silver. A report in *The Times* on 21 June 1923 entitled 'The Cumberland Silver' comments that

'Nothing has been settled about the Cumberland silver. The Duke has apparently asked for tenders, and several groups of dealers are negotiating on the subject, each of them as quietly as possible, for even part of the collection would be regarded as a great prize'.

The Duke died on 14 November 1923 and at some point the next year a considerable part of the Hanover silver, both German and English and presumably including the present candlesticks, was purchased by the Viennese dealer Gluckselig and it appears to have been, at least in part, resold to London dealers Crichton Brothers, who opened an exhibition of The Cumberland Silver in November of that year.

NICHOLAUS CLAUSEN

Although presumably of Scandinavian origin and thus not a Huguenot, Clausen was a master of the Huguenot style. In 1709 he was initially made free of the Haberdashers' Company by redemption and entered his first mark as a Goldsmith the same year. While Clausen's work is scarce, that which is extant is of the highest quality and executed in the latest fashion. In addition to the present candlesticks, Clausen was responsible for a number of other royal commissions, among them a set of twelve cups and covers of 1719, sold as part of the Cumberland plate by Crichton. A pair of these cups are now in the collection of the British Museum (1969,0705.1.b). Further royal commissions include a set of eight fine gilt trencher salts dated 1718, formerly in the Collection of J.P. Morgan and sold from the Estate of Mrs. Catherine A. Morgan in these rooms 18 April 1989, lot 573; and a pair of 1721 gilt double salt cellars at Windsor Castle. Although traditionally believed to have been of German ancestry, Grimwade records that he appears as "Nicholaus Clausen Parish of St. Martin in the fields" in the Naturalization Act of 1709, with witnesses Gotfried Wittich and Sven Holst, suggesting a Swedish origin (The London Goldsmiths 1697-1837, 3rd. ed., 1990, p.466). His last and most impressive work is the Imperial Throne of 1731 in the Hermitage, St. Petersburg.

Mr. and Mrs. David Rockefeller leave St. Matthews Church in Bedford, New York after their marriage. Photograph by the International News Photo, 235 East 45th St., New York, NY. Image courtesy of The Rockefeller Archive Center.

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A PAIR OF AMERICAN SILVER BOWLS

MARK OF TIFFANY & CO., NEW YORK, NY, CIRCA 1940

Plain circular, raised on a short foot rim, undersides engraved *Margaret Mary Carmichael McGrath and David Rockefeller September 7, 1940 From Theodora Dunham, marked on undersides and numbered 19750*

9 in. (22.8 cm.) diameter; 46 oz. 6 dwt. (1,442 gr.) (2)

$1,000-1,500

PROVENANCE

A wedding gift from Theodore Dunham to Peggy and David Rockefeller, September 1940.

186

AN ITALIAN SILVER CENTERPIECE BOWL

MARK OF MARIO BUCCELLATI MILAN, 1965

Formed as a fluted shell with furled handle, spot-hammered surface, raised on two pairs of shell-form feet, *marked on underside*

13⅛ in. (33.3 cm.) long; 35 oz. 12 dwt. (1,232 gr.)

$5,000-8,000

PROVENANCE
An Anniversary gift from David to Peggy Rockefeller, 1965.
Acquired from Mario Buccellati, Inc., New York, May 1965.

This centerpiece bowl was given to David Rockefeller as an anniversary present by his wife Peggy in 1965.

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AN ITALIAN SILVER TABLE BOX

MARK OF MARIO BUCCELLATI, CIRCA 1950

Rectangular with brushed surface, the hinged cover engraved with horse-drawn carriages on a Manhattan street and inscribed *BROADWAY NEW YORK CITY, LOOKING SOUTH FROM THE ASTOR HOUSE IN 1850, flange engraved with signature M. BUCCELLATI MILAN, ROMA FIRENZE - MADE IN ITALY 800*

5½ in. (14 cm.) long; 12 oz. 12 dwt. (392 gr.)

$800-1,200

PROVENANCE
A gift from Brooke Astor (1902-2007) to David Rockefeller (by repute).

The present scene was based on a lithograph by August Köllner, a version of which is at the Metropolitan Museum of Art, New York (accession number: 67.630.36). Astor House, is visible on the right hand side of the scene.

Köllner was a Philadelphia-based artist, etcher, engraver, and lithographer who immigrated to the United States in 1839. *Broad-way* was part of his ambitious project to make more than one hundred drawings of American and Canadian cities, which resulted in fifty-four lithographs published in New York and Paris between 1848 and 1851.

188

A MEXICAN SILVER ICE PAIL

MARK OF TANE, MEXICO CITY, CIRCA 1995

Formed as a monkey, the side engraved *DAVID ROCKEFELLER JUNE 12-1995; together with* a pair of silver-plate ice tongs, *pail marked on underside*

5⅜ in. (13.7 cm.) high; 41 oz 16 dwt. (1,300 gr.) weighable silver (2)

$800-1,200

The present lot was presented to David Rockefeller on the occasion of his 80th birthday. The form relates to a Mexican onyx vessel of the 10th-13th centuries, at the Metropolitan Museum of Art (1979.206.1156). The onyx vessel similarly depicts a monkey holding his tail above his head. It was gifted to the museum in 1979 by Nelson Rockefeller, part of the Michael C. Rockefeller Memorial Collection.

Monkey Vessel, The Metropolitan Museum of Art, The Michael C. Rockefeller Memorial Collection, Bequest of Nelson A. Rockefeller, 1979

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A SET OF SIX GEORGE III STYLE MAHOGANY DINING CHAIRS

FIRST HALF 19TH CENTURY

Each with molded serpentine toprail and triple 'gothick' arched pierced splat above close-nailed brown-leather covered seat and carved blind fret chamfered square legs, with inventory labels inscribed *D.R. 53.1948. 1-6* (6)

$5,000-8,000

PROVENANCE

With Arthur S. Vernay, Inc., New York.
Acquired by John D. Rockefeller, Jr., New York, 1955.
John D. Rockefeller, Jr., 1955-1960, 740 Park Avenue.
Martha Baird Rockefeller 1960-1971, 740 Park Avenue.
The Estate of Martha Baird Rockefeller, acquired June 1971.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 286, no. 293.

190

A VIENNA PORCELAIN APPLE-GREEN GROUND ORNITHOLOGICAL PART DESSERT SERVICE

CIRCA 1812-13, MOST PIECES WITH BLUE BEEHIVE MARKS, IMPRESSED DATE MARKS FOR 1812 OR 1813 TO MOST, TWO PLATES SIGNED LAMPRECHT

Each finely painted with bird vignette to the center, the rims with gilt grapevine bands, comprising: two sauce-tureens and covers; two pierced baskets and stands; two square dishes; four circular dishes; twenty-two plates of which nineteen are Vienna and three are French; *together with* two English fruit coolers and covers, probably Coalport

11⅝ in. (29.5 cm.) diameter, the basket stands (40)

$20,000-30,000

PROVENANCE

Mr. W. Norris, Wood Norton, Norfolk, England (the fruit coolers, the plates, two circular and two square dishes).
Arthur S. Vernay, New York (the fruit coolers, the plates, two circular and two square dishes).
Acquired December 1954 (the fruit coolers, the plates, two circular and two square dishes).
Acquired March 1955, gift of Oscar Cintas (the sugar-bowls, baskets and the two other circular dishes).

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 158-159, no. 172.

Georg Lamprecht is also recorded at the Sèvres manufactory as a painter of animals from 1785-87.

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A VIENNA PORCELAIN APPLE-GREEN GROUND PART COFFEE SERVICE

CIRCA 1815, BLUE BINDENSCHILD MARKS AND IMPRESSED DATE CYPHERS FOR 1814-20

Painted *en grisaille* with figures emblematic of virtues, comprising: a coffee-pot and cover; a hot-milk jug and cover; a sugar-bowl and cover; eleven coffee cups and twelve saucers

7¼ in. (18.5 cm.) high, the coffee-pot (29)

$4,000-6,000

PROVENANCE

The Sir Edward Cripps collection.
Acquired from the Antique Porcelain Company, 1955.

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A GEORGE III MAHOGANY, SATINWOOD AND TULIPWOOD BREAKFAST TABLE

LATE 18TH CENTURY

The oval top tilting above a turned column support and four reeded splayed legs, with inventory label inscribed *D.R. 52.1326*

29 in. (73.5 cm.) high, 66 in. (167.5 cm..) wide, 46¾ in. (119 cm.) deep

$3,000-5,000

PROVENANCE

Dr. Ernest Iselin.
Acquired in 1948 with the 146 East 65th Street townhouse.

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A PAIR OF GEORGE III SATINWOOD, KINGWOOD AND POLYCHROME-PAINTED SIDE TABLES

CIRCA 1795

Each narrow demilune top with a kingwood cross-banded border above round tapering legs joined by a demilune shelf stretcher and tapering feet, one with A. 9458 in chalk to the reverse, each with inventory label inscribed *D.R. 52.1327.* or *D.R. 52.1328*

36 in. (91.5 cm.) high, 43¾ in. (111 cm.) wide, 17¾ in. (45 cm.) deep (2)

$15,000-25,000

PROVENANCE

Acquired from Arthur S. Vernay, Inc., New York, December 1948.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 337, no. 371.

194

A PAIR OF MEISSEN PORCELAIN MODELS OF GOLDEN ORIOLES

CIRCA 1750, BLUE CROSSED SWORDS MARKS TO BOTH, MODELED BY J.J. KÄNDLER

Naturalistically modeled perched on tall tree-stumps applied with oak leaves

10¼ in. (26.1 cm.) high (2)

$10,000-15,000

PROVENANCE

Collection of Mr. and Mrs. Charles Wrightsman, New York.
The Metropolitan Museum of Art, New York; Sotheby's Parke-Bernet, Monaco, 26 May 1980, lot 430.
Laurance S. Rockefeller (acquired at the above auction through the Antique Porcelain Company, New York).
The Estate of Laurance S. Rockefeller, acquired July 2004.

LITERATURE

C.C. Dauterman, *The Wrightsman Collection,* vol. IV, Greenwich, 1970, pp. 22-3, no. 4a & 4b.
W. Adelson *et al., The David and Peggy Rockefeller Collection: Supplement,* New York, 2015, vol. V, pp. 143-144, no. 51.

195

A PAIR OF MEISSEN PORCELAIN DUCK BOXES AND COVERS

THIRD QUARTER 18TH CENTURY, BLUE CROSSED SWORDS MARKS, MODELED BY J.J. KÄNDLER

Naturalistically modeled and colored as mallards

8 in. (20.3 cm.) long (4)

$8,000-12,000

PROVENANCE
With the Antique Porcelain Company, New York, May 1971.
The Estate of Laurance S. Rockefeller, December 2004.

LITERATURE
W. Adelson *et al., The David and Peggy Rockefeller Collection: Supplement,* New York, 2015, vol. V, p. 151, no. 57.

196

A PAIR OF MEISSEN PORCELAIN MODELS OF FOXES

CIRCA 1745

Each modeled in mirror image

7 in. (17.8 cm.) long, the larger (2)

$10,000-15,000

PROVENANCE

Baron Max von Goldschmidt-Rothschild, Frankfurt-am-Main, Germany (inv. nos. G.R. 197 a + b).
Forcibly sold to the City Council of Frankfurt on 11 November 1938.
Restituted to the heirs of Max von Goldschmidt-Rothschild, 1949.
Acquired from the estate of Max von Goldschmidt-Rothschild by Rosenberg & Stiebel, New York.
Acquired from Rosenberg and Stiebel, New York, February 1950.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 75-76, no. 57-58.

"These Meissen spotted plovers belonged to Mother. She had them for many years in her sitting room on the second floor of the apartment at 740 Park Avenue."

—DAVID ROCKEFELLER

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A PAIR OF MEISSEN PORCELAIN MODELS OF SANDPIPERS

CIRCA 1745-50, BLUE CROSSED SWORDS MARKS TO BACK, MODELED BY J.J. KÄNDLER

Each naturalistically modeled standing astride a tree-trunk, the feathers picked out in brown and black

10⅛ in. (25.6 cm.) high (2)

$20,000-40,000

PROVENANCE

Pavlovsk Palace, St. Petersburg.

With Arthur S. Vernay, New York, 1939.
Mrs. Abby Aldrich Rockefeller, New York, 1939-48.
The Estate of Abby Aldrich Rockefeller, acquired February 1958.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 88, no. 80.

The 1903 Meissen Price List, Blatt *57,* no. 2083, identifies this model as a *Teichuferläufer* (Pond Sandpiper). Compare the single from the collection of Sir Gawaine and Lady Baillie, sold Sotheby's, London, 1 May 2013, lot 18.

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A PAIR OF MEISSEN PORCELAIN MODELS OF SWANS

CIRCA 1747, EACH WITH BLUE CROSSED SWORDS MARKS AT THE BACK, MODELED BY J.J. KÄNDLER AND P. REINICKE

Each with a cygnet on their back, the female with another at her feet, on mound bases applied with puce and turquoise shells

4⅞ in. (12.3 cm.) high (2)

$3,000-5,000

PROVENANCE

Acquired from James A. Lewis & Son, Ltd., New York, 1956.

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A PAIR OF MEISSEN PORCELAIN MODELS OF SWANS

CIRCA 1745-50, BLUE CROSSED SWORDS MARKS, MODELED BY J.J. KÄNDLER

From a chariot group, modeled with wings outstretched and fitted with puce and gold harnesses

4⅛ in. (13 cm.) high (2)

$3,000-5,000

PROVENANCE

Acquired from J. Rochelle Thomas, London, September 1949.

LITERATURE

D. Fennimore, *et al., The David and Peggy Rockefeller Collection: Decorative Arts*, New York, vol. IV, 1992, p. 89, no. 81.

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A PAIR OF MEISSEN PORCELAIN MODELS OF SWANS

CIRCA 1740, BLUE CROSSED SWORDS MARKS, MODELED BY J.J. KÄNDLER AND P. REINICKE

On mound bases enriched in green and iron-red

4¾ in. (12 cm.) high, each (2)

$3,000-5,000

PROVENANCE

With the Antique Porcelain Company, New York.
Laurance S. Rockefeller, acquired November 1971.
The Estate of Laurance S. Rockefeller, acquired 11 July 2004.

LITERATURE

W. Adelson *et al., The David and Peggy Rockefeller Collection: Supplement*, New York, 2015, vol. V, p. 147, no. 54.

201

TWO MEISSEN PORCELAIN MODELS OF PARROTS

CIRCA 1750, BLUE CROSSED SWORDS MARK TO BOTH, INCISED 37 TO ONE, MODELED BY J.J. KÄNDLER

Naturalistically modeled, perched on tree-stumps

5½ in. (14 cm.) high (2)

$6,000-8,000

PROVENANCE
Acquired from Arthur S. Vernay, New York, 1939.
With Abby Aldrich Rockefeller, 1939-58.
The Estate of Abby Aldrich Rockefeller, acquired 1958.

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TWO MEISSEN PORCELAIN MODELS OF PARROTS

CIRCA 1742, BLUE CROSSED SWORDS MARK TO ONE, MODELED BY J.J. KÄNDLER

Each modeled perched on a tree-stump applied with berried leaves

7¾ in. (19.8 cm.) high, the taller (2)

$10,000-15,000

PROVENANCE
Mrs. Charles E. Dunlap.
Anonymous sale; Sotheby Parke Bernet, New York, 3 December 1975, lot 300.
Laurance S. Rockefeller (acquired at the above auction through the Antique Porcelain Company, New York).
The Estate of Laurance S. Rockefeller, 11 July 2004.

LITERATURE
W. Adelson *et al., The David and Peggy Rockefeller Collection: Supplement,* New York, 2015, vol. V, p. 145, no. 52.

Examples of these models, which are noted in Kändler's work records circa 1740, are illustrated by R. Rückert, *Meissener Porzellan 1710-1810,* Munich, 1966, p. 266, no. 1080 and 1082.

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TWO MEISSEN PORCELAIN MODELS OF HOOPOES (WIEDEHOPF)

CIRCA 1740, THE EXAMPLE WITHOUT BEETLE WITH FAINT TRACES OF BLUE CROSSED SWORDS MARK, THE BEETLE EXAMPLE WITH PAINTED S OR 5, PRESSNUMMER 46 TO BOTH, MODELED BY J.J. KÄNDLER

Each elaborately crested bird modeled sitting on a tree-stump applied with acorns, one with a beetle

12¼ in. (31 cm.) high (2)

$20,000-30,000

PROVENANCE

Catalina von Pannwitz, Hartekamp, The Netherlands.
The Wrightsman Collection.
The Metropolitan Museum of Art, New York; Sotheby's Parke-Bernet, Monaco, 26 May 1980, lot 434.
Laurance S. Rockefeller (acquired at the above auction through the Antique Porcelain Company, New York).
The Estate of Laurance S. Rockefeller, 11 July 2004.

LITERATURE

C.C. Dauterman, *The Wrightsman Collection,* vol. IV, Greenwich, 1970, pp. 42-3, no. 15a & 15b.
W. Adelson *et al., The David and Peggy Rockefeller Collection: Supplement,* New York, 2015, vol. V, pp. 141-142, no. 50.

This form is recorded in Kändler's workbook in July 1736 as *"1 Widehopffen den sogennten Vogel in lebensgröße gefertiget wie er auf einem Aste mi Blättern bewachsen ruhet."*

204

A PAIR OF MEISSEN PORCELAIN MODELS OF SPARROW HAWKS (SPERBER)

CIRCA 1740, ONE WITH FAINT BLUE CROSSED SWORDS MARK AND TWICE IMPRESSED 34, MODELED BY J.J. KÄNDLER

Each modeled perched on a tree-stump, the female disemboweling a lark, the male with his beak buried in a vole's abdomen

11½ in. (26.5 cm.) high, the male (2)

$12,000-18,000

PROVENANCE
Acquired from Stoner & Evans, Inc., New York, November 1949.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 87, no. 79.

Kändler's Taxa for April 1734 mentions the model with a lark *'1 Rittelweibgen oder Lerchengeyer, welches vorstellet in Lebensgrösse, wie eseine Lerche frisst, rubet auf einem verziertem Postament.'* Similar examples of both are illustrated by Carl Albiker, *Die Meissener Porzellantiere im 18. Jahrhundert,* Berlin, 1959, p. 103-5. A pair mounted as candelabra were sold Christie's, London, 12 December 2002, lot 80.

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A PAIR OF MEISSEN PORCELAIN MODELS OF SEATED HARES

CIRCA 1750, BLUE CROSSED SWORDS MARKS AT THE BACK OF EACH, MODELED BY. J.J. KÄNDLER

Each with black head, brown body and white stomach, alert and seated on a mound base applied with flowers

6⅝ in. (6.8 cm.) high (2)

$12,000-18,000

PROVENANCE

With the Antique Porcelain Company, New York.
Nelson A. Rockefeller.
A Collection Formed by Nelson A. Rockefeller and offered for the Benefit of his Estate; Sotheby's Parke Bernet, New York, 11 April 1980, lot 173.
Laurance S. Rockefeller, acquired at the above auction through the Antique Porcelain Company, New York.
The Estate of Laurance S. Rockefeller, acquired 11 July 2004.

LITERATURE

W. Adelson *et al., The David and Peggy Rockefeller Collection: Supplement,* New York, 2015, vol. V, pp. 139-40, no. 49.

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A MEISSEN PORCELAIN PARTRIDGE TUREEN AND COVER

THIRD QUARTER 18TH CENTURY

Modeled laying on a nest lined in moss

5¾ in. (14.5 cm.) long (2)

$3,000-5,000

PROVENANCE

Acquired from Antique Art Galleries, London, through Arthur S. Vernay, September 1949.

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A MEISSEN PORCELAIN MODEL OF A PARTRIDGE

CIRCA 1750

Naturalistically modeled with head turned

3½ in. (28.8 cm.) high

$2,000-3,000

PROVENANCE

Acquired from J. Rochelle Thomas, London, 1957.

208

A MEISSEN PORCELAIN GROUP OF BILLING DOVES

CIRCA 1740, FAINT BLUE CROSSED SWORDS MARK, MODELED BY J.J. KÄNDLER

Naturalistically modeled with their beaks interlocked

3⅞ in. (9.8 cm.) high

$6,000-8,000

PROVENANCE

Nelson A. Rockefeller.
A Collection Formed by Nelson A. Rockefeller and offered for the Benefit of his Estate; Sotheby's Parke Bernet, New York, 11 April 1980, lot 176.
Laurance S. Rockefeller (acquired at the above auction through The Antique Porcelain Company, New York).
The Estate of Laurance S. Rockefeller, acquired 11 July 2004.

LITERATURE

W. Adelson *et al., The David and Peggy Rockefeller Collection: Supplement,* New York, 2015, vol. V, p. 146, no. 53.

This group was first modeled in 1738. For a similar example, see C. Albiker, *Die Meissner Porzellantiere*, Berlin, 1959, fig. 114.

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A GEORGE III MAHOGANY ARMCHAIR

CIRCA 1780

With inventory label inscribed *D.R. 53.1818,* together with a George III mahogany side chair, with inventory label inscribed *D.R. 53.1793* (2)

$200-300

PROVENANCE

One acquired from Mrs. Beatrix Farrand, Bar Harbor, 1946.

"We are particularly fortunate to be able to acquire a great many pieces of furniture and other decorative objects from Mrs. Beatrix Farrand when she decided to tear down her Bar Harbor home and dispose of the furnishings in it. This side chair, with the Prince of Wales design…reminds us of a very remarkable lady who contributed much to our lives at an important period right after World War II."

—DAVID ROCKEFELLER

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■~210

A PAIR OF REGENCY STYLE BRASS-INLAID AND PARCEL-GILT INDIAN ROSEWOOD CARD TABLES

19TH CENTURY

Each hinged top opening to reveal a baize-lined interior, concealing a compartment, on a reeded columnar standard with laurel wreath banding, rising from a waisted platform with four scrolled feet on casters, with inventory label inscribed *D.R. 52.1313* or *D.R. 52.1314*

29 in. (73.5 cm.) high, 36 in. (91.5 cm.) wide, 17¾ in. (45 cm.) deep (2)

$2,000-4,000

PROVENANCE

Acquired from Stuart and Turner, London, November 1948.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 326, no. 353.

Maurice de Vlaminck, *Suburban Landscape*. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

Fernand Léger, *La charmeuse d'oiseaux*. Lot 537 © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

■211

A CHINESE CARPET

LATE 19TH CENTURY

Approximately 13 ft. 4 in. x 9 ft. 9 in. (406 cm. x 297 cm.)

$7,500-8,500

PROVENANCE

Estate of Laurance Rockefeller.

LITERATURE

W. Adelson et al., *The David and Peggy Rockefeller Collection*: Supplement, New York, 2015, vol. V, p. 256, no. 125 (illustrated p. 254, mistakenly as no. 124).

■212

A CHINESE EXPORT REVERSE MIRROR PAINTING

MID-18TH CENTURY, WITHIN A LATER FRAME

Depicting of a pair of golden pheasants beneath a flowering tree peony with a pair of perched birds and butterfly in flight, within a later pierced foliate-carved giltwood frame, with inventory label inscribed *D.R. 81.1019*

35 in. (89 cm.) high, 21 in. (54 cm.) wide

$20,000-30,000

PROVENANCE

Acquired from Mallett & Son, London, October 1955.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 310, no. 327.

"On visits to my parents' home at Bassett Hall in Colonial Williamsburg, Peggy and I had come to appreciate a number of Chinese paintings on glass, which had been done for the European market in the eighteenth and nineteenth centuries. Accordingly, when we saw this painting in a carved gilt frame at Mallet's in 1955, we were attracted to it. We have three or four other paintings on glass of approximately the same period, but none has as attractive a frame as this one."

—DAVID ROCKEFELLER

■213

A LATE VICTORIAN SATINWOOD, GREEN-STAINED SYCAMORE AND HOLLY MARQUETRY BONHEUR-DU-JOUR

SECOND HALF 19TH CENTURY

The concave open superstructure of three compartments and four cedar-lined drawers, the ends with domed tops faced with inlaid shell motifs, flanking an open shelf inset with jasperware classical medallion at the rear, the bowed case containing a drawer fitted with green leather-lined writing surface, pen tray and compartment, variously stamped *H. Samuel, 484 Oxford Street, London*, with inventory label inscribed *D.R. 51.1031*

47 in. (119.5 cm.) high, 26 in. (66 cm.) wide, 19¾ in. (50 cm.) deep

$3,000-5,000

PROVENANCE

M.H. Kimball; Parke-Bernet Galleries, New York, 15 April 1948, lot 335.

EXHIBITED

New York, Parke-Bernet Galleries, *Art Treasures Exhibition*, 23 May - 7 June 1967, no. 234 (illustrated in the catalogue).

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts*, New York, 1992, vol. IV, p. 260-261, no. 264.

H. Samuel of 484 Oxford Street, London, W.1., specialized in producing and retailing fine quality reproductions of 18th century English and French furniture.

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■214

A PAIR OF LOUIS XV WALNUT BERGERES

CIRCA 1750

Each covered in close-nailed associated 18th century floral tapestry, on cabriole legs (2)

$2,000-3,000

PROVENANCE

Winthrop Rockefeller exchange.
John D. Rockefeller, Jr., New York, at 740 Park Avenue.

213

215

A DERBY PORCELAIN YELLOW-GROUND BOTANICAL PART DESSERT SERVICE

CIRCA 1795, BLUE CROWNED CROSSED BATONS AND SCRIPT D MARKS, PATTERN NUMBER 216, THE FLOWERS POSSIBLY PAINTED BY JOHN BREWER

Finely painted with various flower specimens, the species identified in English on the underside, within gilt berried vine and gilt-edged yellow borders, comprising: two fruit coolers, covers and liners, with coiled snake finials; four navette-shaped sauce tureens, covers and stands; a fluted, footed compote; four quatrefoil dishes; four shell-shaped dishes; two heart-shaped dishes; two scalloped oval dishes; twenty-two plates; and a bough-pot and cover

16½ in. high overall, the bough-pot and cover (55)

$12,000-18,000

PROVENANCE

Acquired from Delomosne & Son, London, 1959, as a Christmas gift from David to Peggy Rockefeller (the main service).
Acquired from James Robinson, New York, January 1966 (the covered vases).
Acquired from Delomosne & Son, London, February 1966 (the fruit coolers).

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 196-198, no. 208.

For a further example in this pattern, see: J. Twitchett, *Derby Porcelain*, London, 1980, p. 216, no. 268.

■216

A GEORGE III SOLID MAHOGANY ARMCHAIR

IN THE MANNER OF JOHN COBB, CIRCA 1775

The husk carved back arms and seat upholstered in cream fabric, on acanthus carved legs, with inventory inscribed label *DR 53.1849.*

$4,000-6,000

PROVENANCE
Acquired from Mallett of Bath, September 1949.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 289, no. 298.

216

■217

A NORTH EUROPEAN WALNUT CENTER TABLE

EARLY 18TH CENTURY

The molded top on tapering turned legs joined by a shaped stretcher, with inventory label inscribed *D.R. 52.1395*

27½ in. (70 cm.) high, 29½ in. (75 cm.) wide, 19 in. (48 cm.) deep

$500-800

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"This desk had been part of the early Kykuit furnishings purchased by my parents. It was in the drawing room, on the right of the main entrance, as one entered the house. We obtained the table in 1963, when there was a partial distribution of some of the furnishings from Kykuit. We put it in the morning room on the ground floor at 65th Street, where it replaced a similar size desk."

—DAVID ROCKEFELLER

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A LATE GEORGE III POLYCHROME-PAINTED SATINWOOD DOUBLE-SIDED WRITING TABLE

CIRCA 1790-1800

The rectangular top inset with gilt-tooled leather flanked by raised sides fitted with drawers, above three mahogany-lined frieze drawers to each side, decorated overall with olive green bandings, S-scrolls, husks and rosettes, the lock plates inscribed *G. Pitt Patent No. 1*, with paper depository labels to the underside and one drawer, with old inventory label to one drawer inscribed *751*, the underside inscribed in chalk *one...ndell off*, the green painted borders of a later date

34 in. (86 cm.) high, 48 in. (122 cm.) wide, 27 in. (69 cm.) deep

$8,000-12,000

PROVENANCE
With Frank Partridge, New York.
Acquired by John D. Rockefeller, Jr., 1913.
John D. Rockefeller, 1913-1960 at Kykuit.
Estate of John D. Rockefeller, acquired May 1963.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 345, no. 384.

■219

A NORTH EUROPEAN POLYCHROME-PAINTED OVAL MIRROR

SECOND HALF 19TH CENTURY

The oval frame decorated with a chain of paterae, surmounted by a crest with a pierced arrangement of ribbon-tied flowers, inscribed in pencil on the reverse *'morning room'.*

42 x 22¼ in. (106.5 x 56.5 cm.)

$1,000-1,500

PROVENANCE

Acquired from Stuart and Turner, London, November 1947.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 314, no. 334.

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■~220

A GEORGE III SATINWOOD AND INDIAN ROSEWOOD DRESSING CHEST

CIRCA 1780

The concave shaped superstructure with a bookshelf above three drawers flanked by cupboard doors enclosing a shelf, above a chest with four graduated drawers, inscribed in chalk to underside of drawer *Geo. Rich,* with inventory label inscribed *D.R. 51.1032*

44¾ in. (113.5 cm.) high, 36½ in. (92.5 cm.) wide, 18½ in. (47 cm.) deep

$5,000-8,000

PROVENANCE

Acquired from Stuart and Turner, London, 1948.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 297, no. 311.

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■221

A PAIR OF NORTH EUROPEAN GILTWOOD WALL BRACKETS

LATE 18TH CENTURY

Each with tapering plumes, above a sunburst and patera plaque flanked by ram's heads, regilt

16½ in. (42 cm.) high, 14 in. (35.5 cm.) wide, 8 in. (20 cm.) deep (2)

$3,000-5,000

PROVENANCE

Acquired from Stuart and Turner, London, October 1951.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 272, no. 273.

A similar pair of brackets sold from The Estate of David Berg, Esq., Christie's New York, 21 October 1999, lot 39.

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■222

A LOUIS XV STYLE OAK CONSOLE

19TH CENTURY

With shaped *breche d'alep* marble top on incurved oak supports carved with scrolls, leaves and small flowers, with inventory label inscribed *D.R. 52.1439.1*

29 in. (73.5 cm.) high, 25 in. (63.5 cm.) wide, 13½ in. (34.5 cm.) deep

$1,200-1,800

PROVENANCE

With Brunovan, Antiques, New York.
Acquired by John D. Rockefeller, Jr., New York, in 1938, for 740 Park Avenue.

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A REGENCY EBONY-INLAID MAHOGANY TABLE REPEATING CLOCK

LONDON, CIRCA 1820, THE DIAL AND WORKS SIGNED MURRAY & STRACHAN

The case with ribbed tapering corners, surmounted by a cone finial and gadrooned top above anthemia, the silvered dial signed *Murray & Strachan/Cornhill/LONDON*, the movement signed *Murray & Strachan/Royal Exchange/LONDON*, with inventory label inscribed *D.R. 91.1011*

15 in. (38 cm.) high, 9¼ in. (23.5 cm.) wide, 6 in. (15 cm.) deep

$3,000-5,000

PROVENANCE
Acquired from Stuart and Turner, London, November 1948.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 300, no. 315.

223

■224

A PAIR OF ENGLISH BLUE JOHN AND SLATE CANDLESTICKS

19TH CENTURY

Of tapering form on a square base, with inventory label inscribed *D.R. 81.3025.1*

7¾ in. (19 cm.) high, 3 in. (7.5 cm.) square (2)

$800-1,200

224

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■225

AN ITALIAN GILTWOOD MIRROR

LATE 19TH CENTURY

The oval mirror plate surrounded by carved flowerhead, foliage and scroll frame, surmounted by scrolled foliage and shell crest, with inventory label inscribed *DR 81.1029*

37½ in. (95 cm.) high, 26 in. (66 cm.) wide

$800-1,200

PROVENANCE

A wedding gift from Mr. and Mrs. F.B. Pratt.

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■226

A PAIR OF ENGLISH GILT-BRASS AND CUT-GLASS TWIN-BRANCH CANDELABRA

19TH CENTURY AND ASSEMBLED

Each with a facet-cut globular stem and circular-base issuing acanthus-molded scrolling teardrop pendants, restorations and replacements

15½ in. (39.5 cm.) high, 12¼ in. (31 cm.) wide, 4 in. (10 cm.) deep (2)

$2,500-3,500

■227

A PAIR OF EMPIRE ORMOLU-MOUNTED BRONZE EWERS

ATTRIBUTED TO CLAUDE GALLE, CIRCA 1810

Each of ovoid tapering body, the handle terminating in a griffin head, on *rouge griotte* marble base

14¼ in. (36 cm.) high (2)

$8,000-12,000

PROVENANCE

Acquired from Delomosne, Ltd., London, October 1951.

The slender and elongated shape of these ewers, with their griffin handles accentuating deeply scrolled spouts, are closely related to the *oeuvre* of the *bronzier* Claude Galle (1759-1815). Galle flourished during the Empire when he supplied bronzes and ormolu mounts for furniture, clocks and other decorative items to Compiègne, Versailles, Saint-Cloud, the Grand Trianon, and various other Courts throughout Europe.

A similar pair of ormolu and patinated bronze ewers attributed to Claude Galle sold Sotheby's, New York 18 November 2010, lot 208, and another pair of ewers from the Wildentstein Collection sold Christie's, London 14-15 December 2005, lot 368. A related pair, probably by Galle, are illustrated in H. Ottomeyer, P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, vol. I p. 364, fig. 5.12.6.

228

FOLLOWER OF JEAN-BAPTISTE OUDRY

Jean de La Fontaine's fables: The Lion and the Gnat; The Cat and the Fox; The Eagle and the Magpie; The Dog Who Dropped Substance for Shadow; The Heron; and The Lion

oil on panel, in engaged frames
The Lion and the Gnat: 24⅛ x 30¾ in. (61.3 x 78.2 cm.); The Cat and the Fox: 26⅝ x 25⅜ in. (67.7 x 64.5 cm.); The Eagle and the Magpie: 21⅛ x 15⅛ in. (53.7 x 38.5 cm.); The Dog Who Dropped Substance for Shadow: 21⅛ x 15 in. (53.7 x 38.1 cm.); The Heron: 21⅛ x 15⅛ in. (53.6 x 38.5 cm.); and The Lion: 26½ x 25¼ in. (66.3 x 64.2 cm.)
a set of six (6)

$10,000-15,000

PROVENANCE
with Stoner & Evans, New York, where acquired in December 1948 by Peggy and David Rockefeller and by whom gifted in 1982 to
Nancy and Richard Rockefeller.

LITERATURE
M. Potter *et al, The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, pp. 43, 86-87 (*The Lion and the Gnat, The Cat and the Fox,* and *The Eagle and the Magpie* illustrated in black-and-white, pp. 86-87), as by an unidentified French artist.

Jean de la Fontaine's *Fables*, a series of 12 books comprising 239 stories in verse derived largely from classical and eastern fabulists published in several volumes between 1668 and 1694, employ animals to comment upon various human behaviors. The most important illustrated edition of the *Fables* was a four-volume set published between 1755 and 1760 by Charles-Antoine Jombert (1712-1784) that featured engravings after designs by Jean-Baptiste Oudry (1686-1755), one of the most important animal painters in the first half of the eighteenth century.

While the present paintings had once been attributed to Oudry, they are now given to an unknown artist active in the 18th century. Four of the images—*The Lion and the Gnat, The Cat and the Fox, The Dog Who Dropped Substance for Shadow,* and *The Lion*—are close to Oudry's designs, suggesting that the anonymous painter derived his paintings at least in part from these works. The final two paintings, *The Eagle and the Magpie* and *The Heron,* exhibit compositional solutions to the fables' narratives that are entirely independent of Oudry's designs.

■229

AN ENGLISH LACQUERED-BRASS AND PAINTED-GLASS LANTERN

19TH CENTURY

Of octagonal form, the molded frame with pierced fleur-de-lys border above glass panels painted with Chinoserie figures, electrified, decoration refreshed

34½ in. (88 cm.) high, 17½ in. (45 cm.) diameter

$8,000-12,000

PROVENANCE
Acquired from Stair and Co., New York, December 1949.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 306, no. 320.

■230

AN ENGLISH CUT-GLASS EIGHT-LIGHT CHANDELIER

ASSEMBLED FROM 18TH AND 19TH CENTURY ELEMENTS

The vase-shaped standard with diamond-cut canopy hung with large teardrops, the orb pendant with a matching smaller canopy, with urn-form candleholders and cusped drip pans hung with teardrops, restorations and replacements

42 in. (106.5 cm.) high, 38 in. (96.5 cm.) diameter

$8,000-12,000

PROVENANCE

Dr. Ernest Iselin, New York, purchased with 146 East 65th Street apartment in 1948.

■231

A TABRIZ CARPET

NORTHWEST PERSIA, SECOND QUARTER 20TH CENTURY

Approximately 10 ft. 1 in. x 6 ft. 11 in. (307 cm. x 211 cm.)

$6,000-8,000

■232

A PAIR OF GEORGE II BURR AND FIGURED WALNUT SIDE CHAIRS

CIRCA 1735

Each with S-curved stiles surmounted by a paper-scrolled back cresting above a vase-shaped splat, the slip seat with associated needlework, on shell-carved cabriole legs, stamped *V* or *IV*, with inventory labels inscribed *D.R. 53.1882* or *D.R. 53.1883* (2)

$20,000-30,000

PROVENANCE
Acquired from Mallett & Sons, London, October 1955.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 282, no. 286.

(alternative view)

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A GEORGE III MAHOGANY TRIPOD TABLE

POSSIBLY BY PAUL SAUNDERS, CIRCA 1760-65

The lobed top with pierced gallery tilting above a fluted foliate-carved baluster stem on foliate-carved cabriole legs with scrolled toes, the block inscribed in black ink *003 285,* inscribed to the bearer in white paint *1277,* with inventory label inscribed *DR 52.1428*

29¾ in. (75.5 cm.) high, 26 in. (66 cm.) wide, 23¼ in. (59 cm.) deep

$30,000-50,000

PROVENANCE
With Frank Partridge, New York.
Estate of John D. Rockefeller, Jr. (MBR, 740 Park Avenue), 22 June 1971.
David Rockefeller purchased from Estate.

This exuberantly carved tripod table is possibly the work of Paul Saunders of Soho Square, London, one of the preeminent cabinet-makers of the 1750s and 60s, who was supplying furniture to Holkham Hall (Norfolk), Woburn Abbey (Bedfordshire) and Petworth House (West Sussex). At Holkham, two sets of dining-chairs, probably supplied by Saunders in *circa 1757* to Sir Thomas Coke, 1st Earl of Leicester, display exuberant carving of acanthus foliage clasped in a band in a similar fashion to that featured on the supports of the present table (respectively illustrated R. Edwards, *The Dictionary of English Furniture*, vol. I, London, 1954, p. 275, fig. 155; A. Coleridge, 'Some Mid-Georgian Cabinet-Makers at Holkham', *Apollo*, February 1964, pp. 122-123, fig. 2). Saunders customarily features a shallow cross-hatched ground as seen on a set of eight giltwood chairs possibly by the craftsman, and supplied to Sir Matthew Fetherstonhaugh as part of the refurnishing and redecoration of Uppark House West Sussex in the 1750s (NT.137632). Similar carving is also found on 'The Grosvenor daybed', attributed to Saunders, sold Christie's, London, 14 November 2013, lot 50. Both of these examples include lively scrolled 'French' feet and acanthus leaves.

The overall design is probably derived from a Chippendale model; 'Paul Saunders, upholsterer' was a subscriber to the 1st edition of the *Director* (1754).

Related tripod tables include:

-'The Samuel Messer Collection', Christie's, London, 5 December 1991, lot 79.

- Christie's, London, 16 November 1955, lot 182, and later, 22 November 1962, lot 94.

- Christie's, London, 20 November 1952, lot 112.

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■234

A PAIR OF GEORGE III SOLID MAHOGANY ARMCHAIRS

CIRCA 1770, POSSIBLY DUTCH

Each with molded pierced cartouche-shaped back, carved with scolls and foliage, above patterned grey and gold silk damask seat, on shell-carved cabriole legs and scrolled toes, with inventory labels inscribed *D.R. 53. 1857* or *D.R. 53.1858* (2)

$4,000-6,000

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■235

AN ENGLISH MAHOGANY TRIPOD TABLE

THE TOP PROBABLY GEORGE II, MID-18TH CENTURY, THE BASE SECOND HALF 19TH CENTURY

The galleried circular top, above a fluted column on splayed tripod legs and claw-and-ball feet, with inventory label inscribed *D.R. 52 1339*

22¾ in. (58 cm.) high, 20 in. (51 cm.) diameter

$2,000-3,000

PROVENANCE

Acquired from Needham's Antiques, New York, January 1952.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 341, no. 377.

■236

A GEORGE III PLUM PUDDING MAHOGANY WRITING TABLE

CIRCA 1800

The rectangular top above two frieze drawers and two false drawers, originally with a drawer on each side, on reeded X-form trestle supports joined by an arched stretcher, with inventory label inscribed *DR 52.1401*

28 in. (71 cm.) high, 39 in. (99 cm.) wide, 23½ in. (59.5 cm.) deep

$8,000-12,000

■237

AN IRISH GEORGE II SOLID MAHOGANY ARMCHAIR

CIRCA 1740

With a scrolled interlaced splat above a slip seat covered in contemporary needlework, on cabriole legs and trifid feet

$6,000-9,000

PROVENANCE
Acquired from Mallett & Son, London, June 2008.

LITERATURE
W. Adelson *et al., The David and Peggy Rockefeller Collection: Supplement,* New York, 2015, vol. V, p. 172, no. 71.

■238

A PAIR OF GEORGE II SOLID MAHOGANY LIBRARY ARMCHAIRS

ATTRIBUTED TO WRIGHT AND ELWICK, CIRCA 1755

Each with arched back, serpentine arms and seat, now covered in 18th century *petit* and *grospoint* needlework, with foliate-carved arms above a scalloped C-scroll seatrail and foliate-carved cabriole legs (2)

$50,000-80,000

PROVENANCE
Acquired from Apter-Fredericks, London, 2010.

LITERATURE
W. Adelson *et al., The David and Peggy Rockefeller Collection: Supplement,* New York, 2015, vol. V, pp. 169-170, no. 69.

These elegant 'French' pattern library armchairs are the same model as a suite supplied to the 5th Duke of Bolton (d. 1765) from Hackwood Park, Hampshire, probably originating from Bolton Hall, Yorkshire, and a suite from Wentworth Woodhouse, Yorkshire attributed to Wright and Elwick. Wright and Elwick, partners in Wakefield from 1747-1771, supplied Charles, 2nd Marquess of Rockinham (d. 1782) with much of the furniture for Wentworth Woodhouse in the 1750s and 1760s. The extensive use of solid mahogany in the construction of this suite, and in others of this model, is a feature of the construction of much of the furniture attributed to Wright and Elwick. Another element is the close derivation of the design of the legs from patterns for chair legs in Thomas Chippendale's *Gentleman and Cabinet-Maker's Director* (see E. Lennox-Boyd, *The Wentworth Cabinet-Maker: Wright and Elwick,* Christie's, London, 8 July 1998, pp. 110-112).

Pieces from the Wentworth suite which have been sold include 8 side chairs, 3 armchairs and 2 settees, which sold from Wentworth Woodhouse, Christie's, London, 15 July 1948, lots 62 and 63; 1 settee from the original sale, most recently sold in these rooms, 7 June 2013, lot 138; 8 side chairs from the 1948 sale sold by the Hon. Mrs Brian Rootes, Christies, London, 8 February 1973, lot 483; 1 stool sold in the Wentworth sale, Christie's, London, 8 July 1998, lot 67.

Of the three armchairs in the 1948 sale, two are almost certainly the pair exhibited by Norman Adams at the Antique Dealers' Fair that year and possibly also the single armchair sold without provenance from the Henle collection, Sotheby's London, 6 February 1998, lot 91. A further pair of armchairs was sold anonymously at Sotheby's New York, 8-9 December 1989, lot 483, and another single chair was sold anonymously at Christie's London 13 November 1997, lot 69. An identical pair of library armchairs was sold Christie's, London, 30 November 2000, lot 110; another identical pair of armchairs sold in these rooms, 19-20 October 2011, lot 532.

A suite of exactly the same model was first recorded at Hackwood Park, Hampshire in 1905 and remained in the Bolton family collection until Hackwood and its contents were sold to William Berry, 1st Viscount Camrose in 1935. The suite was not recorded in the 18th century inventories of Hackwood and the sale catalogue speculated that it might have come from the 5th Duke of Bolton's London house. In the light of the Wentworth Woodhouse connection, it seems more likely the Hackwood suite came from Bolton Hall, the Bolton family's seat in Yorkshire, and that both suites were supplied by Wright and Elwick. In 1905, the year of the inventory at Hackwood in which they are first recorded, the Bolton family had recently been in residence at Hackwood following a fire at Bolton Hall. A move of some of the furniture therefore seems likely. Pieces from the Bolton suite have been sold including 3 side chairs, sold from Hackwood, Christie's house sale, 20-22 April, 1998, lots 119-120; 2 bergères, probably sold by the R. Hon Lord Bolton, Christie's London, 27 March 1965, lot 17 then offered in the Collection of the Marquis and Marquise de Ravenel, Christie's, London, 21-22 November 2007, lot 162.

A further suite of this pattern, comprising settees, armchairs and chairs, is likely to have been commissioned by Henry Herbert, 1st Earl of Powis (d. 1772), for Powis Castle, Wales or Oakly Park, Shropshire, at the time he was employing the Cheshire architect William Baker (d.1771) to carry out improvements to both properties in the 1750s (M. Hall, 'Powis Castle', *Country Life,* 21 October 1993, p. 891, figs. 5 and 6).

"This Naples set of four busts belonged to Aunt Lucy and is the only representation of the Naples factory we have in our collection. They look very well in the pigeonholes in the Queen Anne walnut desk in our living room at 65th Street."

—DAVID ROCKEFELLER

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A SET OF FOUR NAPLES (REAL FABBRICA FERINANDEA) PORCELAIN BUSTS

CIRCA 1785, THE ROMAN BUST WITH PUCE CROWN MARK AND SCRIPT RF MARKS FOR REAL FABBRICA, THE AFRICAN WITH AN INCISED RF MARK

Each modeled on raised pedestal bases, depicting a Turk with fur collar, an African with a green cap, a Roman with short dark curly hair, and an Asian with a flowing beard

5 in. (12.7 cm.) high, each (4)

$2,000-3,000

PROVENANCE
Acquired from J. Rochelle Thomas, London.
Lucy Truman Aldrich, Providence, Rhode Island, 1937-55.
The Estate of Lucy Truman Aldrich, acquired September 1955.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 63, no. 38.

For similar examples, see A. Molfino, *l'Arte della Porcellana in Italia*, Milan, 1977, no. 340 and the Victoria & Albert Collections, London (museum no. C.7-1910, C.8-1910, C.9-1910, C.10-1910).

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A GEORGE III MAHOGANY KETTLE STAND

CIRCA 1765, REDUCED IN HEIGHT

With later pierced fretwork gallery above rosette molding and fretwork frieze, with pull-out slide, on rope-carved legs, with inventory label inscribed *D.R. 52.1338.*

24 in. (61 cm.) high, 12¼ in. (31 cm.) square

$2,000-3,000

PROVENANCE
Acquired from Stuart and Turner, London, October 1951.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 321, no. 343.

"This particular piece, which we bought from Cecil Turner in 1948, had belonged to former Prime Minister David Lloyd George. It has occupied a position of prominence in our living room at 146 East 65th Street ever since we acquired it."

—DAVID ROCKEFELLER

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A QUEEN ANNE WALNUT AND BURR-WALNUT BUREAU CABINET

CIRCA 1710, TOP AND BASE ASSOCIATED

The molded cornice above two doors with later bevelled mirror plates, enclosing a fitted interior with an arrangement of shelves, pigeon holes, drawers and candle slides, above a slope-front enclosing an inset green-velvet writing surface, pigeon holes, drawers, a secret drawer and a well, above two small drawers and two graduated drawers, on later bun feet, with *Stuart and Turner Ltd* trade label, inventory label inscribed *D.R. 51.1028*, later brasses, possibly with alterations to the interior arrangement of the upper section

81 in. (205.5 cm.) high, 40½ in. (103 cm.) wide, 23½ in. (59.5 cm.) deep

$6,000-10,000

PROVENANCE

By repute, David Lloyd George, First Earl of Lloyd-George of Dwyfor (1863-1945), British Prime Minister.
Acquired from Stuart and Turner, London, 1948.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 262, no. 265.

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Part lot

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A SET OF FOUR ROCOCO GILTWOOD TWIN-BRANCH WALL LIGHTS

20TH CENTURY

Each asymmetrical bracket with foliate C-scrolls issuing two candle-branches, fitted for electricity

24 in. (61 cm.) high, 8 in. (20.5 cm.) wide, 5 in. (12.5 cm.) deep (4)

$1,000-1,500

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A GROUP OF BRASS FIREPLACE EQUIPMENT

19TH CENTURY AND LATER

Comprising a pair of andirons, a pierced fender and a modern spark screen

43 in. (109 cm.) wide, the fender (4)

$600-900

PROVENANCE
Mrs. Beatrix Farrand, Reef Point, Bar Harbour, Maine, acquired October 1946.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 362, no. 403.

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A PAIR OF QUEEN ANNE WALNUT STOOLS

CIRCA 1710

Each with rectangular seat covered in associated 18th century silk and wool needlework, above ring-turned cabriole legs joined by scrolled brackets, with Apter-Fredericks plastic label and modern paper label inscribed *391 Stool BENACRE,* one inscribed in 18th/19th century ink *Best Bedroom 3*

18 in. (46 cm.) high, 22 in. (56 cm.) wide, 17¼ in. (44 cm.) deep (2)

$70,000-100,000

PROVENANCE

With Apter-Fredericks, London, *The Grosvenor House Antiques Fair,* 1990.
Sir John Gooch, Benacre Hall; Sotheby's, London May 9-11 2000, lot 98.
Private Collection.
Acquired from Apter-Fredericks, London, 2013.

LITERATURE

W. Adelson *et al., The David and Peggy Rockefeller Collection: Supplement,* New York, 2015, vol. V, pp. 175-178, no. 73.

This pair of stools was in the 20th century collection of Sir (Richard) John Sherlock Gooch, 12th Baronet (1930-1999) of Benacre Hall, Suffolk. The stools' striking 'flying' brackets place them in a distinct group of seat furniture made in the early 18th century, some of which are attributed to the Royal cabinet-maker James Moore (c.1670-1726). Their design may be inspired by 17th century Chinese furniture with some French influences. The hard, curved upper sections of the legs derive from Chinese examples while the decorative S-scroll brackets follow the curvilinear designs of Daniel Marot. The source of the 'flying' brackets, however, is a stylistic mystery. Perhaps the 'flying' bracket compensated for the need to have stretchers by providing greater stability to the legs and frames. Yet, when all these elements are combined, the result is an entirely unique English form.

Furniture with 'flying' brackets includes sofas, chairs and tables which suggests these stools were possibly part of a larger suite of seat furniture. Two virtually identical stools, possibly from the same suite, include one in the collection of Colonel H.H. Aykroyd at Whixley Hall, Yorkshire around 1950 and another sold at Christie's, London, 7 July 1988, lot 53. A closely related walnut settee, probably *en suite*, was with Hotspur in 1962 (F. Davis, *A Picture History, Furniture*, London, 1962, fig. 127).

A similar set of gilt-gesso furniture possibly by James Moore, (most recently sold at Christie's, London, 7 July 2011, lot 23) was probably supplied to the Parker family of Browsholme Hall, near Clitheroe, Lancashire around 1710-20, though first recorded in watercolors of the interiors executed in 1815 by John Chessell Buckler (British Library MS.36393 f.162). This suite combines Moore's idiosyncratic jester mask at the center of the aprons together with the scrolled flying brackets seen on the present chairs.

A suite of similar design in walnut and padouk comprising four chairs, two stools and a sofa was supplied to Sir Gregory Page Bt. (1668-1720) a chairman of the East India Company, for Wricklemarsh, Kent, between 1714 and 1720 and was later in the collection of William Hesketh Lever (1851-1925), 1st Viscount Leverhulme. This suite was illustrated in the sale catalogue, The Art Collections of the Late Viscount Leverhulme, Anderson Galleries, New York, 9 February 1926, lot 137. A sofa from the suite was in the collection of H.R.H the Duke and Duchess of Kent, sold Christie's, Derby House, London, 12-14 March 1947, lot 349 and subsequently sold at Christie's, London, 22 January 2009, lot 100. Similar frames were adopted for Wricklemarsh's lacquered and japanned banqueting hall chairs (a pair of these first sold at Christie's house sale at Wricklemarsh 23-29 April 1783; and again at Christie's, London, 15 November 1990, lot 69.

A comparable side table was with Moss Harris, illustrated in R.W. Symonds, *Old English Walnut & Lacquer Furniture*, London, 1923, plate XXIIIb, and M. Harris & Sons, *A Catalogue and Index of Old Furniture and Works of Art, Part I*, London, n.d. (circa 1930), F6461. A related stool sold at Christie's, London, 7 July, 1988, lot 53; another similar stool was illustrated in Lanto Synge, *Mallett Millennium*, London, 1999, p.46, fig. 38.

Another similar suite of lacquered hall or banqueting seat furniture was supplied to Hursley Lodge, Hampshire, for Sir William Heathcote, Bt. (1693-1751), the second son of Samuel Heathcote, who was another director of the East India Company. This suite was first sold at Christie's, London, 26 May 1938, lot 118. Now split, a pair of side chairs was most recently sold at Sotheby's, London, 29 November 2002, lot 152. Both the Page and Heathcote hall or banqueting chairs have lacquered backs, which were lacquered in China, whilst the remainder of the chair was japanned in England. A set of chairs of nearly identical form and lacking their decoration, from the collection of Dodi Rosekrans, and offered at Sotheby's, New York 8-9 December 2011, are made entirely of pine. There is a history of undecorated furniture, including bureau bookcases that were constructed in England and sent to China for decoration. Interestingly, the undecorated furniture served as ballast in what would be 'empty' ships leaving from England in order to take back pieces made for the export market in China. (Adam Bowett, *Early Georgian Furniture, 1715-1740*, Woodbridge, 2009, pp. 154-155).

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A SPODE PORCELAIN CAFE-AU-LAIT GROUND 'WHITE BAIT' PART DESSERT SERVICE

CIRCA 1810, IRON-RED SPODE MARKS TO SOME, PATTERN NOS. 2101 AND 2102

Each painted with birds in landscape, the cafe-au-lait borders painted with feathers and molded with flower sprays in resist, comprising: two ice coolers, covers and liners; two quatrefoil sauce-tureens, covers and stands; a footed two-handled compote; two oval dishes; three hexagonal 'envelope' molded dishes; six lozenge-shaped dishes; and eighteen hexagonal 'envelope' molded dessert plates

12⅞ in. (32.6 cm.) wide, the compote (42)

$10,000-15,000

PROVENANCE

Acquired from Delmosne & Son, London, October 1955.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 206-207, no. 219.

Known as the 'White Bait' service, this pattern was used at the Ship Inn in Greenwich in a series of dinners hosted by the sociable angler Sir Robert Preston, MP during the reign of George III. Over the course of the 19th century Preston's friendly 'White Bait' dinners wound up taking on a life of their own, eventually becoming exclusive dinners for Cabinet Ministers. See *The Epicure: A Journal of Taste*, vol. X, December 1902- November 1903, p. 357 and V. Wilkinson, *Spode-Copeland-Spode*, Suffolk, 2002, p. 176, pl. 113.

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A GEORGE II MAHOGANY SPIDER-LEG TABLE

CIRCA 1755

The twin-flap top above turned supports on scrolled feet, with inventory label inscribed *D.R. 52.1297*

28¼ in. (72 cm.) high, 32½ in. (82.5 cm.) wide, 28 in. (71 cm.) deep

$2,000-3,000

PROVENANCE
Acquired from Stuart and Turner, London, July 1947.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 329, no. 359.

"The first service Peggy and I ever purchased after we were married was a portion of the dinner service illustrated here. We acquired additional pieces in 1948, 1949, 1950 and 1952. As a result, we were able to put together a rather complete service, which we have enjoyed and used often over the years."

—DAVID ROCKEFELLER

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AN ASSEMBLED COALPORT PORCELAIN IMARI PART DINNER SERVICE

FIRST QUARTER 19TH CENTURY

Decorated in the 'Japan' style with a fenced garden of weeping willow and peony, the rim with brocade panels, comprising: a soup tureen and cover; two shaped- rectangular sauce tureens, covers and stands; two oval sauce tureens, covers and stands; a vegetable dish and two covers; an entrée dish, cover and liner; six graduated hexagonal platters in three sizes; twelve soup dishes; twenty-eight dinner plates; thirty-four salad or dessert plates; *together with* eight similar Derby coffee-cups and saucers, iron-red crowned crossed batons and D marks; and two similar English coffee-cups, probably Worcester

17½ in. (44.5 cm.) long, the two largest platters (118)

$10,000-15,000

PROVENANCE

William H. Plummer, New York, 1941 (the main complement of the service).
Needham's Antiques, New York, 1948 (twelve dessert plates) and December 1952 (pair of sauce tureens).
S. Wyler Inc., New York, May 1949 (twelve dinner plates).
David Collamore & Co., New York (twelve dinner plates).

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 190, no. 200

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EIGHT ENGLISH PORCELAIN IMARI DESSERT PLATES

FIRST QUARTER 19TH CENTURY, ONE EXAMPLE WITH IRON-RED MARK FOR SPODE AND PATTERN NO. 1741

Painted in the 'Japan' style, the center with a willow tree and peony by weathered rocks, the border with brocade panels, comprising: six Coalport examples and two Spode examples

8½ in. (21.5 cm.) diameter (8)

$1,000-1,500

PROVENANCE

The Estate of Walker McIntyre; Christie's, New York, 20 April 2007, lot 222.

For an illustration of other examples in this pattern, see M. Messenger, *Coalport, 1795-1926*, Suffolk, 1995, p. 103, pl. 48.

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A GEORGE II MAHOGANY TRIPOD TABLE

CIRCA 1755-60, THE TOP AND BASE POSSIBLY ASSOCIATED

The shaped square top with spindle gallery, above a ring-turned shaft, on foliate-carved cabriole legs, with inventory label inscribed *D.R. 52.1337*

29 in. (73.5 cm.) high, 29 in. (73.5 cm.) square

$3,000-5,000

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 342, no. 378.

■250

A GEORGE II SOLID MAHOGANY LIBRARY ARMCHAIR

ATTRIBUTED TO WRIGHT AND ELWICK, CIRCA 1755

The serpentine upholstered back, arms and seat covered in gold damask, on cabriole legs headed by carved foliage on scroll toes, with inventory label inscribed *D.R. 53.1879*

$6,000-10,000

PROVENANCE
Acquired from Stuart and Turner, London, 1953.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 284, no. 291.

This elegant 'French' pattern library armchair is the same model as a suite supplied to the 5th Duke of Bolton (d. 1765) from Hackwood Park, Hampshire, probably originating from Bolton Hall, Yorkshire, and a suite from Wentworth Woodhouse, Yorkshire attributed to Wright and Elwick. Wright and Elwick, partners in Wakefield from 1747-1771, supplied Charles, 2nd Marquess of Rockinham (d. 1782) with much of the furniture for Wentworth Woodhouse in the 1750s and 1760s. The extensive use of solid mahogany in the construction of this suite, and in others of this model, is a feature of the construction of much of the furniture attributed to Wright and Elwick. Another element is the close derivation of the design of the legs from patterns for chair legs in Thomas Chippendale's *Gentleman and Cabinet-Maker's Director* (see E. Lennox-Boyd, *The Wentworth Cabinet-Maker: Wright and Elwick,* Christie's, London, 8 July 1998, pp. 110-112).

Pieces from the Wentworth suite which have been sold include 8 side chairs, 3 armchairs and 2 settees, which sold from Wentworth Woodhouse, Christie's, London, 15 July 1948, lots 62 and 63; 1 settee from the original sale, most recently sold in these rooms, 7 June 2013, lot 138; 8 side chairs from the 1948 sale sold by the Hon. Mrs Brian Rootes, Christies, London, 8 February 1973, lot 483; 1 stool sold in the Wentworth sale, Christie's, London, 8 July 1998, lot 67.

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A PAIR OF LOUIS XV GILTWOOD CORNER BRACKETS

POSSIBLY NORTH EUROPEAN, MID-18TH CENTURY

Each frieze with egg-and-dart carved border, supported by scrolling foliage and *rocaille* centered by a chimera, one chimera lacking head

17 in. (43 cm.) high, 12½ in. (32 cm.) wide, 7 in. (18 cm.) deep (2)

$1,500-2,500

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 271, no. 272.

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A GEORGE III INLAID-MAHOGANY AND MARQUETRY SERVING TABLE

CIRCA 1785

With boxwood and ebony stringing, the frieze centered by a later tablet depicting a classical urn, on square legs headed by shells, terminating in spade feet, stenciled to the underside *3600* and *12408*, inscribed in pencil *12611*, with Pickfords label inscribed *Mr. Lyle* and *246*, with inventory label inscribed *D.R. 52. 1308*

37¼ in. (94.5 cm.) high, 72½ in. (84 cm.) wide, 31¼ in. (79.5 cm.) deep

$5,000-8,000

PROVENANCE

Acquired from Stuart and Turner, London, November 1948.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 333, no. 366.

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A PAIR OF IRISH GEORGE II WALNUT SIDE CHAIRS

CIRCA 1750

Each with carved rosettes cresting to the corners above a pierced vase-shaped splat headed by a rope-twist molding, the curved stiles carved with a foliate spray, the upholstered seat on cabriole legs, one with inventory label inscribed *D.R. 53.1887* (2)

$8,000-12,000

PROVENANCE
Acquired from Stuart and Turner, London, 1956.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 280, no. 284.

These side chairs and stool from the following lot are of the same design and are possibly from the same suite as the stool that once formed part of the celebrated collection of Sir John H. Ward, K.C.V.O. at Dudley House, Park Lane, London (illustrated in H. Cescinsky, 'The Collection of the Hon. Sir John H. Ward, K.C.V.O.', *The Connoisseur,* March 1921, p.145, no.XIII). A stool of the same design from the Collection of Harvard University Art Museums was sold, Christie's, New York, 21 January 1999, lot 324, and another similar stool was sold Christie's, New York, 30 April 2007, lot 11. A set of seven similar side chairs and two armchairs, possibly *en suite,* sold Christie's, New York, 19 October 2000, lot 258 and subsequently sold in Tom Devinish: The Collection, Sotheby's, New York, 24 April 2008, lot 36.

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AN IRISH GEORGE II MAHOGANY STOOL

CIRCA 1750

On cabriole legs carved at the knees with a flowerhead entwined by rope twist developing into the scrolled brackets, terminating in paw feet, with inventory label inscribed *D.R. 53.1792*

18½ in (47 cm.) high, 21½ in. (54.5 cm.) wide, 17½ in. (44.5 cm.) deep.

$4,000-6,000

The stool is of the same design as one that once formed part of the celebrated collection of Sir John H. Ward, K.C.V.O., at Dudley House, Park Lane, London (illustrated in H. Cescinsky, 'The Collection of the Hon. Sir John H. Ward, K.C.V.O.', *The Connoisseur,* March 1921, p. 145, no. XIII). Sir John's collection was predominantly acquired by the Ward family in the early 20th century, and this stool was undoubtedly from a much larger set of seat-furniture. A stool of this pattern, from the Harvard University Art Museums, sold Christie's, New York, 21 January 1999, lot 324, another, from the Saint Louis Art Museum, sold in these Rooms, 30 April 2007, lot 11 and others remain in a private collection. A set of seven chairs (with ash rails), possibly en suite, was also sold Christie's, New York, 19 October 2000, lot 258.

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A PAIR OF IRISH GEORGE II MAHOGANY SIDE CHAIRS

CIRCA 1750

Each with scrolled curved toprail above a pierced vertical splat and close-nailed cut-striped velvet covered seat, the front rail carved with a shell, scrolls and foliage, on acanthus-carved cabriole legs, backrail stamped *W* (2)

$10,000-15,000

PROVENANCE
Acquired from Stuart and Turner, London, November 1948.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 282, no. 287.

This pair of chairs have an apron centered by a richly carved scallop shell and flanked by acanthus leaves that correspond closely to an armchair of the same date (see The Knight of Glin and J. Peill, *Irish Furniture,* New Haven, 2007, p. 209, cat. no. 19). The carving on both chairs can also be compared to contemporary Irish side tables. The pierced splat relates to those on a triple-back settee in the National Museum of Ireland, Dublin, illustrated, *ibid,* p. 209, cat. no. 18.

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A GEORGE III GILTWOOD MIRROR

CIRCA 1760

With later central plate within a border of mirror plates and foliate scrolled rocaille, surmounted by a cartouche panel painted with the coat-of-arms of the Altham family, the apron with conforming C-scrolls and central ruffled scrolls, the coat-of-arms probably associated

73½ in. (187 cm.) high, 40½ in. (103 cm.) wide

$20,000-30,000

PROVENANCE

Acquired from Stuart and Turner, London, 1948.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 312, no. 330.

The coat-of-arms are probably those of Sir William Altham (1736-1818), Mayor of Thetford and son of Peyton Altham (1695-1741) of Mark Hall, Essex who married Mary Beard, daughter of the Governor of Bengal. Sir William Altham was unmarried and died without issue.

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A MEISSEN PORCELAIN FIGURE OF A POTTER FROM THE 'ARTISAN' SERIES

CIRCA 1750, BLUE CROSSED SWORDS MARK TO THE BACK, MODELED BY J.J. KÄNDLER

Modeled seated at his wheel, with his wares on a shelf to one side, on a scroll molded base

7⅝ in. (19.4 cm.) high

$12,000-18,000

PROVENANCE

Acquired from J. Rochelle Thomas, London, January 1953.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, vol. IV, 1992, p. 69, no. 47.

For an illustration of this model, see O. Walcha, *Meissner Porzellan,* Dresden, 1973, pl. 108. Another example of this figure was sold Christie's, London, 26 November 2013, lot 78.

"This Meissen figure of a potter, which we acquired along with a group of other Meissen figures from Mr. Alfred Thomas in 1953, is one of the finest examples of the trades figures which he found for us."

—DAVID ROCKEFELLER

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A MEISSEN PORCELAIN FIGURE OF A COPPERSMITH FROM THE 'ARTISAN' SERIES

CIRCA 1750, FAINT BLUE CROSSED SWORDS MARK AT THE BACK, MODELED BY J.J. KÄNDLER

Modeled seated next to a furnace, beating a pan

6½ in (16.5 cm.) high

$2,500-3,500

PROVENANCE

Acquired from J. Rochelle Thomas, 1953.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 68, no. 45.

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A MEISSEN PORCELAIN FIGURE OF A COOPER

CIRCA 1749, FAINT BLUE CROSSED SWORDS MARK, MODELED BY J.J. KÄNDLER

Modeled wearing a black tricorn hat and working with his tools on a large cask, on a mound base with colored rococo scrolls

8¾ in. (22.2 cm.) high

$3,000-5,000

PROVENANCE

Acquired from J. Rochelle Thomas, London, September 1949.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 68, no. 46.

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A MEISSEN PORCELAIN FIGURE GROUP OF A SAVOYARDE WOMAN AND TWO CHILDREN

CIRCA 1745, FAINT BLUE CROSSED SWORDS MARK TO THE BACK, MODELED BY J.J. KÄNDLER AND F. E. MEYER

The mother modeled holding a crib containing an infant under one arm and holding a young boy by the hand

9 in. (22.9 cm.) high

$3,000-5,000

PROVENANCE

Acquired from Stoner and Evans, New York, October 1950.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 52-53, no. 25.

Modeled after an engraving 'Le Romain' by Jacques Dumont, 1739.

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A MEISSEN PORCELAIN FIGURE OF A WAITER FROM THE 'CRIS DE PARIS' SERIES

CIRCA 1745, MODELED BY J.J. KÄNDLER

Modeled standing before a stove, holding a pot

6 in. (15.2 cm.) high

$4,000-6,000

PROVENANCE

Acquired from J. Rochelle Thomas, London, January 1953.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 65, no. 41.

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A MEISSEN PORCELAIN FIGURE OF A TISANE SELLER FROM THE 'CRIS DE PARIS' SERIES

CIRCA 1756, FAINT BLUE CROSSED SWORDS MARK AT THE BACK, PRESSNUMMER 24, MODELED BY P. REINICKE

Depicted pouring a drink from a container strapped to his back, a flagon hangs from his belt on his left side

5½ in. (14 cm.) high

$1,500-2,000

PROVENANCE

Acquired from J. Rochelle Thomas, London, January 1953.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 67, no. 44.

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A MEISSEN PORCELAIN FIGURE OF A COOK FROM THE 'CRIS DE PARIS' SERIES

CIRCA 1756, BLUE CROSSED SWORDS MARK, IMPRESSED G AND 14, MODELED BY P. REINICKE

The cook holding a frying pan, another dish within the brick stove before him

5½ in. (14 cm.) high

$3,000-5,000

PROVENANCE

Acquired from J. Rochelle Thomas, London, January 1953.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, vol. IV, 1992, pp. 66-67, no. 43.

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TWO MEISSEN PORCELAIN FIGURES OF THE 'PEEP-SHOW MAN' AND A 'NIGHT WATCHMAN' FROM THE 'CRIS DE PARIS' SERIES

CIRCA 1757, EACH WITH BLUE CROSSED SWORDS MARK AT THE BACK, PRESSNUMMERN 27 AND 17., MODELED BY P. REINICKE

The peep-show man modeled with a box strapped to his back and another to his front, the night watchman carrying a lantern and a basket of bottles

5¾ in. (14.6 cm.) high, the peep-show man (2)

$5,000-7,000

PROVENANCE
Acquired from J. Rochelle Thomas, London, January 1953.

265

265

A MEISSEN PORCELAIN FIGURE OF A BIRD SELLER FROM THE 'CRIS DE PARIS' SERIES

CIRCA 1750, BLUE CROSSED SWORDS MARK TO THE BACK, INCISED 4, MODELED BY J.J. KÄNDLER AND P. REINICKE

Modeled carrying two cages of birds

4⅞ in. (12.2 cm.) high

$4,000-6,000

PROVENANCE
Purchased from J. Rochelle Thomas, London, 1953.

This figure was derived from an engraving after Pierce Tempest of Captain Marcellus Laroon's drawings of London street traders. For a similar example see L. and Y. Adams, *Meissen Portrait Figures,* London, 1987, p. 145, pl. XLI.

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A MEISSEN PORCELAIN FIGURE OF A WOMAN HOLDING A BABY IN A CRADLE, FROM THE 'CRIS DE PARIS' SERIES

CIRCA 1755, BLUE CROSSED SWORDS MARK AT THE BACK, PRESSNUMMER 26

Modeled holding a wooden cradle with a child, on a gilt scroll base

5½ in. (14 cm.) high

$1,500-2,000

PROVENANCE

Acquired from J. Rochelle Thomas, London, January 1953.

267

A MEISSEN PORCELAIN GROUP OF A PEASANT WOMAN AND TWO CHILDREN FROM THE 'CRIES OF LONDON' SERIES

CIRCA 1755, BLUE CROSSED SWORDS MARK, MODELED BY J.J. KÄNDLER AND P. REINICKE

One child on the mother's back, the other by her side

5⅞ in. (15 cm.) high

$2,000-3,000

PROVENANCE

Acquired in 1953, possibly from J. Rochelle Thomas, London.

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A MEISSEN PORCELAIN FIGURE OF A FISH SELLER FROM THE 'CRIES OF LONDON' SERIES

CIRCA 1750, BLUE CROSSED SWORDS MARK AT THE BACK, MODELED BY J.J. KÄNDLER

Modeled carrying fish in her apron

5¼ in. (13.4 cm.) high

$3,000-5,000

PROVENANCE

Acquired from J. Rochelle Thomas, London, 1953.

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A MEISSEN PORCELAIN FIGURE OF A LEMON SELLER FROM THE 'RUSSIAN STREET TRADER' SERIES

CIRCA 1745, BLUE CROSSED SWORDS MARK TO THE BACK, MODELED BY J.J. KÄNDLER AND P. REINICKE

Modeled standing, carrying a box of lemons

5¾ in. (14.8 cm.) high

$4,000-6,000

PROVENANCE

Acquired from J. Rochelle Thomas, London, September 1949.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 65-66, no. 42.

Figures from this first series were based on the engravings by the Compte de Caylus after the drawings by Edme Bouchardon.

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A MEISSEN PORCELAIN FIGURE FROM THE 'RUSSIAN STREET TRADER' SERIES

CIRCA 1755, BLUE CROSSED SWORDS MARK AT THE BACK, MODELED BY P. REINEKE

Modeled as a peasant girl carrying a pitcher

5 in. (12.8 cm.) high

$2,000-3,000

PROVENANCE

Acquired 1947, unknown vendor.

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TWO MEISSEN PORCELAIN FIGURES OF WOODSMEN

CIRCA 1745-50, THE FIGURE WITH SAW WITH INDISTINCT BLUE CROSSED SWORDS MARK AT THE BACK, MODELED BY J.J. KÄNDLER, PROBABLY WORKING WITH P. REINICKE

Modeled standing at their work, one with an axe, the other with a saw

5⅜ in. (13.6 cm.) high, the figure with an axe (2)

$5,000-7,000

PROVENANCE

Acquired from J. Rochelle Thomas, London, January 1953.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 64-65, no. 39 & 40.

These figures were modeled for the *Brüchlishe Conditorei.*

272

A MEISSEN PORCELAIN FIGURE OF A FISHERMAN 'RUSSIAN TRADER' SERIES

CIRCA 1750, BLUE CROSSED SWORDS MARK AT THE BACK

Carrying a basket of fish on his head, on a circular mound base

6½ in. (16.5 cm.) high

$1,500-2,000

PROVENANCE

Acquired from J. Rochelle Thomas, London, January 1953.

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A MEISSEN PORCELAIN MINIATURE GROUP OF A PEASANT WOMAN AND CHILD

CIRCA 1750, BLUE CROSSED SWORDS MARK

Modeled standing, the mother holding the child's hand

3⅛ in. (8.1 cm.) high

$2,000-3,000

PROVENANCE

Acquired from J. Rochelle Thomas, London, 1953.

274

A PAIR OF MEISSEN PORCELAIN FIGURES OF A GARDENER AND COMPANION

CIRCA 1750-55, BLUE CROSSED SWORDS MARK TO THE BACK, PRESSNUMMERN 12, MODELED BY J.J. KÄNDLER

Each modeled carrying a watering-can, on mound bases

4¾ in. (12.1 cm.) high, the gardener (2)

$3,000-5,000

PROVENANCE

Acquired from J. Rochelle Thomas, London, 1953.

275

TWO MEISSEN PORCELAIN FIGURES

CIRCA 1750, FAINT BLUE CROSSED SWORDS MARKS, THE FIRST MODELED BY P. REINICKE

The first a vintner's companion, modeled with grapes in her apron and carrying a jug; the second a baker, modeled standing before a tree-stump, holding a tray of bread

4¼ in. (10.8 cm.) high, the first (2)

$2,000-3,000

PROVENANCE

Acquired from J. Rochelle Thomas, London, 1953.

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A MEISSEN PORCELAIN FIGURE OF A SOWER

CIRCA 1745, MODELED BY P. REINICKE

Modeled with a bag of seeds over his shoulder, throwing a handful to the ground

4½ in. (11.5 cm.) high

$2,000-3,000

PROVENANCE

Acquired from J. Rochelle Thomas, London, January 1953.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 70-71, no. 48.

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A MEISSEN PORCELAIN FIGURE OF A REAPER

CIRCA 1750, BLUE CROSSED SWORDS MARK AT THE BACK, MODELED BY J.J. KÄNDLER

Modeled carrying a scythe in his left hand, holding a sheaf of corn with his right

3¾ in. (9.5 cm.) high

$1,500-2,000

PROVENANCE

Acquired from J. Rochelle Thomas, London, 1953.

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A GEORGE II MAHOGANY FOLDING TRIPOD TABLE

MID-18TH CENTURY

The molded square top on gate leg support, with inventory label inscribed *D.R. 52.1407*

27½ in. (70 cm.) high, 20½ in. (52 cm.) square

$1,000-2,000

PROVENANCE
Acquired from Stuart and Turner, London, October 1951.

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A GEORGE II MAHOGANY TRIANGULAR DROP-LEAF TABLE

CIRCA 1750

The triangular swiveling top opening to a hexagonal shape, on club legs with pad feet

28½ in. (72.5 cm.) high, 30½ in. (77.5 cm.) wide, 27 in. (68.5 cm.) deep

$5,000-8,000

PROVENANCE
With Mallett & Sons Ltd., December 2008.
M.J. Perry; Sotheby's, New York, 30 March 2011, lot 463.

LITERATURE
W. Adelson *et al., The David and Peggy Rockefeller Collection: Supplement,* New York, 2015, vol. V, p. 180, no. 75.

This table is closely related in form and construction to one from the collection of St. Nicholas Abbey, Richmond, North Yorkshire, sold Christie's, Interiors, 16 May 2001, lot 145.

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A PAIR OF GEORGE III CUT-GLASS TWO BRANCH CANDELABRA

CIRCA 1770

Each with central obelisk, surmounted by an urn finial, flanked by S-scrolled branches with candle nozzles, all hung with pendant shaped drops, on a tapering shaft and shaped base, restorations and replacements

22½ in. (57 cm.) high, 16 in. (40.5 cm.) wide, 5¾ in. (14.5 cm.) deep (2)

$3,000-5,000

PROVENANCE
Acquired from Stuart and Turner, London, November 1948.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 238, no. 243.

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A REGENCY BRASS-MOUNTED AND INLAID-ROSEWOOD SOFA TABLE

CIRCA 1810

The rectangular top with re-entrant corners and curved ends with a demi-lune flap to the back edge with turret corners, the frieze fitted with a pair of drawers and raised on vasiform trestle supports and downswept legs

27½ in. (70 cm.) high, 52¼ in. (133 cm.) wide, 35¾ in. (91 cm.) deep

$7,000-10,000

PROVENANCE
Acquired from Stuart and Turner, London, September 1949.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 338-339, no. 373.

"Shortly after we bought our house at 65th Street, we showed Cecil Turner a number of places where we needed pieces of furniture and asked him to assist us in finding them. He suggested that we purchase this sofa table, which he felt was very unusual in that it has a flap opening out on one side. We have placed it against the banister at the top of the second-floor landing, and when we have a number of people for cocktails, a cloth is put on top of it and it is used as a cocktail table."

—DAVID ROCKEFELLER

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ANTHONY VAN DYCK
WINSLOW HOMER

Pablo Picasso, *Fillette à la corbeille fleurie*.
Lot 15 © 2018 Estate of Pablo Picasso /
Artists Rights Society (ARS), New York

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A GEORGE III INLAID-MAHOGANY FOLDING-TOP OCCASIONAL TABLE

CIRCA 1770

With double hinged top opening to crossbanded mahogany panels, the frieze fitted with a drawer opposed by a false drawer, raised on molded legs joined by an X-form stretcher, with inventory label inscribed *DR 52.1352*

29 in. (73.5 cm.) high, 30 in. (76 cm.) wide, 20½ in. (52 cm.) deep

$1,000-1,500

PROVENANCE

Purchased from Arthur S. Vernay from H. Blairman and Sons, London, September 1949.

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A GEORGE III MAHOGANY, SYCAMORE, TULIPWOOD AND FRUITWOOD MARQUETRY CARD TABLE

CIRCA 1780

The hinged demi-lune top opening to a green baize-lined interior, raised on square tapering legs headed by foliate-inlaid oval reserves, with an indistinct inscription to underside of top, with inventory label inscribed *52.1293*

28½ in. (72.5 cm.) high, 37¾ in. (96 cm.) wide, 17¼ in. (44 cm.) deep

$3,000-5,000

PROVENANCE

Acquired from Stuart and Turner, London, July 1947.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 325, no. 351.

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A PAIR OF GEORGE III MAHOGANY LIBRARY ARMCHAIRS

ATTRIBUTED TO PAUL SAUNDERS, CIRCA 1765

Each with a padded back, foliate-carved arms and padded seat covered in green silk, on acanthus-carved cabriole legs (2)

$25,000-40,000

PROVENANCE
Acquired from Needham's Antiques, New York, March 1956.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 284, no. 290.

These chairs are most probably by the firm of Paul Saunders. Saunders supplied two similar suites of seat furniture to Thomas Coke, 1st Earl of Leicester (1697-1759) for Holkham Hall, Norfolk and to Thomas, 3rd Viscount Weymouth, later 1st Marquess of Bath (1734-1796) for Longleat, Wiltshire.

The Holkham library armchairs are designed *en suite* with the library table, and combine the French 'picturesque' fashion with antique elements in the contemporary 'Roman' style. Their serpentined and voluted arms are wrapped by Roman acanthus enrichments and their design relates to a 'French Chair' pattern that was added by Chippendale to the third edition of his *Director,* 1762 (pl. XIX). This same patterned leg featured on twelve blue leather-upholstered chairs supplied by Saunders in 1757 for Holkham's great room of entertainment that combined a sculpture gallery and library. The latter accompanied a pair of card-tables, a pair of settees and ten 'elbow' armchairs, whose arms followed the present pattern but lacked the antique flutes. The Holkham chairs were invoiced in June 1757 by Messrs. Saunders and Bradshaw and were richly carved to match 'a pattern chair' that had been supplied the previous year (A. Coleridge, *Chippendale Furniture,* London, 1968, p. 211, figs. 378-379 and J. Cornforth, 'French Style, English Mood', *Country Life,* 1 October 1992, p. 80, fig. 6).

The Longleat suite, like the side chairs of the Holkham suite, have slender arms and legs, yet employ the idiosyncratic use of the fluted legs with acanthus carving. The payments to Paul Saunders, of £556 15s in November 1757 and £300 in November 1759, are recorded in the 3rd Viscount Weymouth's bank account at Drummonds (C. Cator, 'Works of Art from Longleat', *Christie's International Magazine,* May/June 2002, pp. 69-78). A pair of armchairs attributed to Paul Saunders from Longleat sold Christie's, London, 13-14 June 2002, lot 338.

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A PAIR OF VICTORIAN POLYCHROME-PAINTED SLATE AND BLACK AND GILT-JAPANNED TRIPOD TABLES

CIRCA 1850

Each with a circular top with painted flowers within scrolling gilt borders, on a baluster support with gilt decoration at the knees, with inventory label inscribed *D.R. 52.1450.1* or *D.R. 52.1451.2*

28 in. (71 cm.) high, 18¾ in. (47.5 cm.) diameter (2)

$5,000-8,000

PROVENANCE

Estate of Martha Baird Rockefeller; Parke-Bernet Galleries, Inc., New York, 15 October 1971, lot 236.

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A COALPORT PORCELAIN GOLD-GROUND DESSERT SERVICE

CIRCA 1820

Painted to the center with a flower sprig, the border with a continuous band of flowers reserved against a gold-ground, comprising: a footed compote of navette form; four footed canted square dishes; four footed oval dishes; four footed shell dishes; and twenty dessert-plates

13 in. (33 cm.) long, the compote (33)

$5,000-7,000

PROVENANCE

Acquired from Delomosne & Son, Ltd., London, November 1967.

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A GEORGE III INLAID-SATINWOOD, ROSEWOOD AND PARTRIDGEWOOD SOFA TABLE

CIRCA 1800

The twin-flap top with partridge wood banding within rosewood crossbanded borders, the frieze fitted with a pair of drawers opposed by a pair of false drawers, raised on trestle supports joined by an arched stretcher and continuing to downswept legs ending in molded brass paw feet on casters, with label inscribed in pencil *East Sitting Room 2nd Floor* to underside of one drawer, with inventory label inscribed *D.R. 52.1340*

28 ¾ in. (73 cm.) high, 60 in. (152.5 cm.) wide, 27 in. (68.5 cm.) deep

$6,000-9,000

PROVENANCE

With Koopman & Co., New York.
Acquired by John D. Rockefeller in 1908.
Abby Aldrich Rockefeller, gifted in 1953.

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AN ASSEMBLED WORCESTER AND CHAMBERLAIN'S WORCESTER PORCELAIN COBALT-BLUE GROUND PART DINNER SERVICE

LATE 18TH/EARLY 19TH CENTURY, THE PAINTING OF THE CHAMBERLAIN'S PLATES LIKELY BY HUMPHREY CHAMBERLAIN

Painted with various classical and literary scenes, titled on the reverse, comprising: a large shaped oval bowl; two oval platters; one shaped oval platter; thirty-one dinner plates; and ten soup plates

16 in. (40 cm.) long, the shaped oval platter (45)

$7,000-10,000

PROVENANCE

Collection of the Dowager Lady Nunburnholme.
With Arthur S. Vernay, New York.
Mrs. Abby Aldrich Rockefeller, New York, 1933-48 (the Worcester service).
Acquired from the Estate of Abby Aldrich Rockefeller, 1958 (the Worcester service).
Marguerite A. Keasbey, Morristown, New Jersey; Sotheby's Parke-Bernet, New York, 19 November 1960, lot 619 (the Chamberlain's service).

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 186-187, no. 196.

■289

A GEORGE III SOLID MAHOGANY CONSOLE TABLE

CIRCA 1770, REDUCED IN DEPTH

The serpentine top with canted corners over a conformingly shaped frieze carved with deep fluting, on two square tapered paneled legs, with inventory label inscribed *D.R. 52.1358*

36¼ in. (92 cm.) high, 14¼ in. (36 cm.) wide, 37½ in. (95¼ cm.) deep

$3,000-5,000

PROVENANCE
With Owen Evans-Thomas, London.
Acquired by Lucy Truman Aldrich, Providence, Rhode Island.
Lucy Truman Aldrich 1937-1955.
Estate of Lucy Truman Aldrich, acquired September 1955.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 331, no. 362.

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A WORCESTER (BARR, FLIGHT & BARR) PORCELAIN CRESTED FAUX MARBLE GROUND PART DESSERT SERVICE

1807-13, IMPRESSED CROWNED BFB AND BROWN PRINTED COVENTRY STREET ROYAL WARRANT MARKS, LIKELY PAINTED BY JOHN BARKER

Made for the Cookes family of Bentley, Worcestershire, painted with their crest and motto DEO REGI VINCIO (To God, my King, my neighbor), all painted with a lush bouquet of flowers and/or a still-life of shells, gilt bell-flowers at the rim, comprising: two fruit coolers, covers and liners, with satyr mask handles; two footed sauce tureens and covers with flame finials; a two-handled shaped oval dish; two shell-shaped dishes; four lobed oval dishes; four cushion-shaped dishes; and twenty-one plates

13¾ in. (34.8 cm.) long, the two-handled dish (42)

$60,000-80,000

PROVENANCE
The Property of late Mrs. H.M. Carlton; Sotheby's, London, 1 April 1952, lot 62.
Acquired from Neiman Marcus, Dallas, Texas, through J. Rochelle Thomas, New York, October 1958.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 176-77, no. 188.

The crest is that of Cookes, almost certainly for the Reverend Denham James Joseph Cookes (1777-1829), the service possibly a wedding present or commissioned shortly after his marriage to Maria Henrietta (1781-1873), daughter of Charles Johnstone, second son of the Marchioness of Annandale by her second husband Colonel Johnstone.

Although the painting on this service has been ascribed to Thomas Baxter in the past, it is more likely that of John Barker, as Baxter did not arrive at the factory until 1814. With it's marbled ground, shell painting and gilt bell-flowers at the rim, it is nearly identical to the armorial service made for the Gordon family in 1812, the painting attributed to John Barker. Solomon Cole, a contemporary at the Flight factory, noted that Barker "excelled in painting shells." See J. Sandon, *The Dictionary of Worcester Porcelain*, vol. I, Suffolk, 1993, p. 50 for a discussion of Barker's work and p. 180 for an example of a plate from the very similar Gordon service.

"In the fall of 1958, Peter Thomas brought to our attention a remarkable Barr, Flight, and Barr service being offered at Neiman Marcus in Dallas... It still is perhaps the most beautiful service we own."

—DAVID ROCKEFELLER

DEO * REGI * VICINO

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A SET OF EIGHT COALPORT PORCELAIN DINNER PLATES AND THREE SOUP PLATES

DATED 1808-09, SIGNED BY THOMAS BAXTER

Painted to the center with fruit and vegetable specimens including a cos lettuce, an orange, a lemon and gooseberries, within gilt scrolled acanthus borders

9¾ in. (24.8 cm.) wide, the soup plates (11)

$8,000-12,000

PROVENANCE
Acquired from J. Rochelle Thomas, New York, December 1965.

LITERATURE
D. Fennimore *et al.*, *The David and Peggy Rockefeller Collection: Decorative Arts,* New York, vol. IV, 1992, pp. 186-187, no. 197.

For other plates with the same border, also painted by Baxter in 1808 and 1809, see M. Messenger, *Coalport 1795-1926*, Suffolk, 1995, p. 16., color pl. 5, and p. 134, pl. 83 and 84.

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A REGENCY MAHOGANY OCCASIONAL TABLE

CIRCA 1810

With canted rectangular top above a frieze drawer, on reeded tapering legs, with inventory label inscribed *D.R. 52.129*

28½ in. (72.5 cm.) high, 16¼ in. (41.5 cm.) wide, 20¼ in. (51.5 cm.) deep

$1,000-1,500

PROVENANCE

Acquired from Stuart and Turner, London, 1947.

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A GEORGE III BEECHWOOD ARMCHAIR

IN THE MANNER OF JOHN LINNELL, CIRCA 1775

With rosette carved padded back, arms and seat, with inventory label inscribed *D.R. 53.1910*

$1,000-1,500

PROVENANCE

Acquired from Mr. Merrill in 1946.

The present chair is nearly identical to a suite of armchairs commissioned by John Parker, 1st Baron Boringdon, for Saltram House, a known Chippendale commission. The design of the chairs, however, shares greater affinities with chairs by John Linnell. The present chair also relates to a set of armchairs and settees made by John Linnell that feature a fluted seat rail centered by a similar stepped central panel draped urn, based on a drawing by Linnell, circa 1768-1770, in the Victoria & Albert Museum, illustrated in M. Tomlin, *Catalogue of Adam Period Furniture,* London, 1982, p. 110-111. A suite of giltwood armchairs after Linnell's drawing were supplied to George Montagu-Dunk, 2nd Earl of Halifax (d. 1771) for Stansted Park, Sussex, a number of which are at No. 10 Downing Street, London, one being used in the official portrait of the former Prime minister Margaret Thatcher. Of this set, six chairs and a sofa sold from a private collection at Christie's, New York, 23 October 2010, lots 105-108, and most recently four chairs sold at Christie's, London, 23 May 2013, lots 181 (£55,875) and 182 (£85,875). A further armchair which is very similar to the present chair is at Temple Newsam House and is illustrated in Christopher Gilbert, *Furniture at Temple Newsam House and Lotherton Hall,* London, 1978, vol. I, p. 95, no 84.

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A GEORGE II STYLE MAHOGANY TRIPOD TABLE

LATE 19TH/EARLY 20TH CENTURY

The pie-crust tilt-top on a birdcage support, on ring turned and fluted shaft, the acanthus carved cabriole legs terminating in claw-and ball feet, with inventory label inscribed *D.R. 52.1342*, the top possibly reshaped

28½ in. (72.5 cm.) high, 26¼ in. (66.5 cm.) diameter

$3,000-5,000

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 341, no. 376.

■295

A SET OF THREE GEORGE III SOLID MAHOGANY SIDE CHAIRS

CIRCA 1775

Each shaped pierced splat centered by a tablet carved with patera and husk swags, the serpentine seat covered in yellow silk damask, on cabriole legs, with inventory label inscribed *D.R. 54.1842* (3)

$3,000-5,000

PROVENANCE

Acquired from Stuart and Turner, London, August 1948.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 290, no. 300.

295

THE ARNHOLD COLLECTION OF MEISSEN PORCELAIN 1710–50
The Dictionary of World Pottery and Porcelain
THE FRICK COLLECTION
MARCEL DUCHAMP
AMERIKANSCHE MALEREI
AMERICAN FOLK PORTRAITS
RODIN
The Painewebber Art Collection
PARIS
PAINTINGS IN THE HERMITAGE
VISIONS
ART OF KATAHDIN
BARCELONA
THE GENIUS OF JACOPO BELLINI
THE COMPLETE PAINTINGS AND DRAWINGS
FOUNDATION BEYELER
American Art to 1900
ABRAMS
AMERICAN PARADISE
Pioneers of modern art
THE AMERICAN WING
LYONEL FEININGER

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A GEORGE II WALNUT STOOL

CIRCA 1730

With oval slip-in seat covered in contemporary needlework, raised on hipped shell-carved cabriole legs and pointed pad feet, with inventory label inscribed *D.R. 53.1853,* three rails replaced, partially revenered

17¾ in. (45 cm.) high, 20 in. (51 cm.) wide,
16¼ in. (41.5 cm) deep

$2,000-3,000

PROVENANCE

Almost certainly James William Lowther, 1st Viscount Ullswater (1855-1949), The High House, Campsea Ashe, Suffolk; sold Garrod, Turner & Son, 24-31 October 1949, lot 1309.
Acquired from Mallett of Bath, May 1950.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 323, no. 346.

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A GEORGE II BURR-WALNUT AND WALNUT CARD TABLE

CIRCA 1740

With fold-over top lined with green baize, above a frieze drawer, on cabriole legs terminating in pad feet

28½ in. (72.5 cm.) high, 31¼ in. (79.5 cm.) wide,
14½ in. (37 cm.) deep

$3,000-5,000

PROVENANCE

With Stair & Andrew, New York.
Acquired by John D. Rockefeller, Jr. in 1933.
John D. Rockefeller, Jr., 1933-1960 at 740 Park Avenue.
Martha Baird Rockefeller 1960-1971.
Estate of Martha Baird Rockefeller, acquired June 1971.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 324, no. 349.

■298

A GEORGE II WALNUT CORNER ARMCHAIR

IN THE MANNER OF GILES GRENDEY, CIRCA 1730

The horseshoe back with scrolled vasiform splats, the shaped seatrail raised on shell-carved cabriole legs, stamped *IB,* restorations to back of seat

$5,000-8,000

PROVENANCE

Acquired from Needham's Antiques, New York, as a Christmas present to David Rockefeller from Peggy Rockefeller, December 1956.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 283, no. 289.

The present chair is related to a set of six in the Carnegie Museum of Art, Pittsburgh, Pennsylvania by the celebrated Clerkenwell cabinet-maker and upholsterer Giles Grendey (d. 1780), two of which carry labels 'GILES GRENDEY, In St. John's-Square, Clerkenwell, LONDON, Makes and Sells all Sorts of Cabinet- Goods, Chairs and Glasses' (illustrated C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds, 1996, p. 242, fig. 434).

The characteristic hipped front legs with dimpled shell and pendant husk and pearls, as well as the elaborate scallop splat, are features that appear on the labeled set. In 1931, the historian/advisor R.W. Symonds wrote that although the cabinet-maker did not label all of his work, it is in the case of these distinctly carved legs that 'one might infer that all chairs and stools with this leg came from Grendey's workshop' (see R.W. Symonds, 'More about Labelled Furniture', *The Connoisseur*, December 1931, p.407, fig.VIII).

"Peggy gave me this armchair in 1956 as a Christmas present. She seems to have a flair for picking unusual pieces of furniture, which I have enjoyed. This chair has been at my desk in the library at 146 East 65th Street ever since its purchase."

—DAVID ROCKEFELLER

299

A PAIR OF CHINESE EXPORT REVERSE MIRROR PAINTINGS

LATE 18TH CENTURY

Depicting figures in an opium den and a traveler about to take tea, in George III frames, each with label to reverse inscribed *Collection of DAVID ROCKEFELLER* and *23.025* or *23.026*, inscribed in yellow chalk *7566*

19 in. (48 cm.) high, 16 in. (40.5 cm.) wide, the larger (2)

$8,000-12,000

PROVENANCE

Collection of Lady Halifax, the wife of the British Ambassador to the U.S.
Acquired from J.M. Botibol, England, 1947.

"Peggy found this pair of small side chairs in Dublin in 1987. They were in an antique store owned by Val Dillon, a friend of our friend, Sybil Connolly. Peggy thought they were so unusual that she bought them. We are presently enjoying them in our bedroom at Ringing Point."

—DAVID ROCKEFELLER

■300

A PAIR OF WILLIAM IV MAHOGANY HALL CHAIRS

POSSIBLY IRISH, CIRCA 1835

The molded seat on ring-turned legs (2)

$2,000-3,000

PROVENANCE

Acquired from Val Dillon, Dublin, 1987.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 294, no. 306.

■301

A GEORGE III MAHOGANY KNEEHOLE DESK

CIRCA 1760

With crossbanded shaped top, above a frieze drawer with divisions and six small graduated drawers, the cupboard in the kneehole enclosing a shelf, flanked by fluted stiles, on a molded plinth base and later anti-friction castors

31½ in. (80 cm.) high, 43 in. (109 cm.) wide, 24 in. (61 cm.) deep

$8,000-12,000

PROVENANCE

Acquired from Stuart and Turner, London, November 1954.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 343, no. 380.

302

■302

A GEORGE III BLACK AND GILT-JAPANNED PAPIER MACHE MANTEL CLOCK

CIRCA 1790

The case decorated overall with ribbon foliate wreaths centered by a star, enclosing a white enamel dial and striking movement

16 in. (40.5 cm.) high, 7¾ in. (19.5 cm.) wide, 4 in. (10 cm.) deep

$500-800

PROVENANCE
Acquired from Arthur S. Vernay, New York, 1957.

303

A PAIR OF GEORGE III CUT-GLASS TWO-LIGHT CANDELABRA

LAST QUARTER 18TH CENTURY

Each vase-shaped stem on circular foot and square base, restorations and replacements

23½ in. (65 cm.) high, 14¼ in. (36 cm.) wide, 6½ in. (16.5 cm.) deep (2)

$7,000-10,000

PROVENANCE
With Owen-Evans Thomas, London.
Acquired by John D. Rockefeller, Jr. 1932.
Estate of John D. Rockefeller, acquired May 1963.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 240, no. 245.

303

"I had admired this pair of candelabra for many years before acquiring them from my father's estate in 1963. Both the star-shaped finial and the cut glass circle with a large circular drop which hangs from an arm in the center are very unusual features, which we found immensely appealing."

—DAVID ROCKEFELLER

■304

A GEORGE II WALNUT CHEST-ON-CHEST

CIRCA 1740

The molded cornice above three short and three long graduated drawers, the lower section with three graduated long drawers on bracket feet

69 in. (175.5 cm.) high, 41½ in. (105.5 cm.) wide, 21¼ in. (54 cm.) deep

$3,000-5,000

PROVENANCE

Acquired from Phillip Suval, New York, 1940.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 296, no. 309.

■305

A DIRECTOIRE MAHOGANY TRIPOD TABLE

BY CLAUDE MATHIEU MAGNIEN, CIRCA 1800, THE TOP AND BASE ASSOCIATED

The tilt-top above a fluted pillar on slender cabriole legs and castors, stamped *MAGNIEN*, with inventory label inscribed *D.R. 52.1296*

28¾ in. (73 in.) high, 28 in. (71 cm.) diameter

$2,000-3,000

PROVENANCE
Acquired by David Rockefeller in Paris, 1947.

Claude Mathieu Magnien (1741-1829), *maître* in 1771.

305

■306

A GEORGE III MAHOGANY SOFA

CIRCA 1775

With serpentine frame above padded back, arms and seat covered in ribbon and garland pattern cotton, on channelled legs, with inventory label inscribed *D.R. 53.1859*

51½ in. (130.5 cm.) wide

$2,000-3,000

PROVENANCE
Acquired from Stuart and Turner, London, 1952.

306

■307

A DUTCH WALNUT DISPLAY CABINET

18TH CENTURY AND LATER

The molded cornice above a glazed door enclosing a yellow silk lined interior with two fitted shelves, above three graduated drawers, with inventory label inscribed *D.R. 51.1118*, top and base associated

83½ in. (212 cm.) high, 33½ in. (85 cm.) wide, 12½ in. (32 cm.) deep

$2,000-3,000

PROVENANCE
With Symonds Galleries, New York.
Acquired by John D. Rockefeller, Jr., in 1936.

307

■~308

A RESTAURATION MAHOGANY AND ROSEWOOD TRIPOD STAND

CIRCA 1830

The circular dished top with molded inlaid edge, on three incurved supports conjoined with an open ring, with inventory label inscribed *D.R. 52.1443*, with label to underside marked *A. GIROUX*

22¾ in. (58 cm.) high, 18 in. (45.5 cm.) wide

$800-1,200

PROVENANCE
Acquired from Arthur Ackermann & Son, New York, 1946.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts*, New York, 1992, vol. IV, p. 322, no. 344.

308

■309

A NORTH ITALIAN GILTWOOD MIRROR

CIRCA 1780, PROBABLY TUSCANY

With rectangular plate within a beaded frame with rosetted corners, with flower-filled urn cresting

75½ in. (192 cm.) high, 33 in. (84 cm.) wide

$4,000-6,000

PROVENANCE
Dr. Ernest Iselin.
Purchased with 146 East 65th Street home in 1948.

310

■310

A REGENCY ORMOLU-MOUNTED MONA MARBLE MANTLE CLOCK

CIRCA 1815-20, THE MOVEMENT BY VULLIAMY, LONDON

The perched eagle on a drum case and stepped rectangular plinth, the dial surrounded by a serpent, the movement signed *Vulliamy/London/647*

12¼ in. (31 cm.) high, 5¼ in. (13 cm.) wide, 3¾ in. (9 cm.) deep

$5,000-8,000

PROVENANCE
Acquired from Stuart and Turner, London, October 1951.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 300, no. 314.

This ornamental clock case in the 'Roman' or 'full-blooded proto-Regency' taste is closely related to several clocks created by Benjamin Vulliamy in 1811, although the perched eagle appears as early as 1800 on a clock made for Sir W. Featherstone, no. 324, now in the Huntington Art Gallery (see R. Smith, 'Benjamin Vulliamy's library: a collection of Neo-classical design sources', *The Burlington Magazine*, vol. 141, no. 1155, June 1999, p. 328 for clock no. 469, which has an identically modeled eagle and snake-encircled dial). Another variation of this clock, no. 483, was sold to Robert La Touche Esquire for 48 guineas on 6 July 1811 (*Antiques Trade Gazette*, 8 December 2007, page VI). Inspired by antiquity, Vulliamy used published sources by 18th century designers and craftsmen together with contemporaneous drawings by, for example, C.H. Tatham; some of which are found in his library of art books and engravings in the auction sale catalogue of 1824 (*ibid.*, p. 328). The present clock bears no. 647. Unfortunately, the Vulliamy clock books at the British Horological Institute are incomplete, and the 500 and 600 series are no longer extant, which prohibits identification of the original client. However, further, but partial records at the Public Record Office, Kew, suggest that the 600 series would have been between 1815-20; the longevity of the clock case design implying that it remained highly fashionable several years after Benjamin Vulliamy's death.

311

■311

A PAIR OF RESTAURATION ORMOLU CANDLESTICKS

CIRCA 1830, AFTER THE MODEL BY ETIENNE MARTINCOURT

Each with ram's heads below an acanthus nozzle, on ribbon-tied foliate pierced plinth and claw feet

11¼ in. (28.5 cm.) high, 5¾ in. (14.5 cm.) diameter (2)

$3,000-5,000

PROVENANCE
The Estate of Abby Aldrich Rockefeller, New York, acquired February 1958.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 364, no. 405.

Although the designer and maker of these candlesticks is not identified, they are similar in their overall chasing and design to a set of candlesticks of tripod stem construction designed by Etienne Martincourt, (recorded 1763-1791) of which a signed pair is in the Wallace Collection, London, and an unsigned pair with slight variation is in the Frick Collection, New York (P. Hughes *The Wallace Collection: Catalogue of Furniture*, vol. III, London, 1996, pp. 1240-1246, and T. Dell, *Furniture in the Frick Collection*, vol. VI, New York, 1992, pp. 287-294.). The Martincourt design differs from this set primarily in the use of infants' heads to the top of the tripod base versus the bold rams' heads found on the present examples.

A pair of candlesticks of virtually identical design was in the collection of Sir Richard Wallace, Bt., at Hertford House, Manchester Square, London, and subsequently with Jacques Seligmann, Paris, and acquired by Mrs. Henry Walters. This pair of candlesticks was sold from her collection at Parke-Bernet Galleries, New York, 23-26 April 1941, lot 1384, at which point the design was attributed to Gouthière. Another closely related pair, also unmarked, are illustrated in G. de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor: Furniture, Clocks and Gilt Bronzes*, vol. II, London, 1974, pp. 708 and 709.

312

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A GEORGE III SATINWOOD, MAHOGANY AND INDIAN ROSEWOOD PEMBROKE TABLE

CIRCA 1780

With rectangular crossbanded twin-flap top, above a frieze drawer and opposing false drawer, on square tapering legs, with label inscribed *D.R. 52.1289,* originally with spade feet

27 ¾ in. (70.5 cm.) high, 34 in. (86.5 cm.) wide, 30 in. (76 cm.) deep

$4,000-6,000

PROVENANCE

Acquired from Needham's Antiques, New York, 1941.

313

■313

A PAIR OF GEORGE III SOLID MAHOGANY ARMCHAIRS

IN THE MANNER OF JOHN COBB, CIRCA 1775

Each with sunflower carved cartouche-shaped padded back, arms and seat, on cabriole legs, one stamped *IR,* the other *N* to back rail, each front rail with contemporary ink inscription *G.S. No. 75,* with inventory label inscribed *D.R. 53.1868* or *D.R. 53.1867* (2)

$5,000-8,000

PROVENANCE

Acquired from Stuart and Turner, London, 1953.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 288, no. 296.

These elegantly-serpentine chairs, designed in the Louis XV manner, relate to the fashionable 'French' or 'cabriolet' chairs of the 1760s and 70s such as were illustrated by Thomas Chippendale in his *Gentleman and Cabinet-Maker's Director,* 1762, pl. XXIII, and Thomas Malton in his *Compleat Treatise on Perspective,* 1775, pl. XXXIII, fig. 131.

The present chairs are similar to a group of armchairs which have very similar curvilinear form and gadrooned borders traditionally associated with John Cobb (d.1778) of St. Martin's Lane, 'upholsterer' to King George II from 1761 in partnership with William Vile (d.1767). A set of six mahogany chairs with gadrooned moldings was supplied by Cobb in the 1770s to Philip Yorke for Erdigg, Wales. Another from the Leidesdorf Collection was sold Sotheby's New York, 28 June 1974, lot 138, while another set of six was exhibited by Mallett at the Grosvenor House Art & Antiques Fair, 1997.

■314

A PAIR OF GEORGE III ORMOLU-MOUNTED, BRONZE AND WHITE MARBLE CANDLESTICKS

LATE 18TH CENTURY

Each with seated griffin surmounted by a woven basket nozzle, on a canted rectangular base and slate plinth, the nozzles and drip pans associated

12¼ in. (31.5 cm.) high, 6¼ in. (16 cm.) wide, 3¾ in. (9.5 cm.) deep (2)

$5,000-8,000

PROVENANCE

Acquired from Blairman & Son, Ltd., October 1951.

A related design for a griffin candlestick was illustrated by Sir William Chambers in the third edition of his *Treatise on Civil Architecture* in 1791. The design is an additional plate illustrating 'ornamental utensils, designed for the Earl of Charlemont, for Lord Melbourne, and for some decorations for my own house'. Matthew Boulton made several 'griffin' vases and it is possible that Chambers provided him with the design or model (N. Goodison, *Matthew Boulton: Ormolu*, London, 2002, pp. 40-41 & 85-86, pls. 13-14 & 48-50).

A very similar example was sold from the Humphery Whitbread Collection, Christie's, London, 5 April 2001, lot 352. Other comparable pairs sold Christie's, London, 9 June 2005, lot 266 and 13 July 2017, lot 142.

314

315

■315

AN ENGLISH MAHOGANY AND EBONIZED SOFA TABLE

EARLY 19TH CENTURY, ASSEMBLED

With twin-flap top above two frieze drawers and two opposing false drawers, stamped five times with a coronet and crest depicting a seated leopard, with inventory label inscribed *D.R. 52.1412*

29 in. (73.5 cm.) high, 55¼ in. (140.5 cm.) wide, 29¼ in. (74 cm.) deep

$1,000-1,500

PROVENANCE

Acquired from Stuart and Turner, London, 1948.

316

■316

A GEORGE II WALNUT PARCEL-GILT MIRROR

CIRCA 1745

The beveled mirror plate within an inner framing of gilt-gesso, the swan-neck pediment centering a later cartouche

52½ in. (133.5 cm.) high, 27 in. (68.5 cm.) wide

$7,000-10,000

PROVENANCE

Acquired from Needham's Antiques, New York, January 1954.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 309, no. 352.

■317

A PAIR OF GEORGE II WALNUT ARMCHAIRS

CIRCA 1735, ARMS ADDED

Each with covered drop-in seat, with inventory label inscribed *D.R. 53.1942* or *D.R. 53.1943* (2)

$1,000-1,500

PROVENANCE

Mrs. Torrance.
Acquired in 1938.
Estate of John D. Rockefeller, Jr.
Estate of Martha Baird Rockefeller, acquired in 1971.

317

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AN ASSEMBLED SET OF FOUR MEISSEN PORCELAIN FIGURAL SWEETMEAT DISHES EMBLEMATIC OF THE SEASONS

CIRCA 1750-60, BLUE CROSSED SWORDS MARKS, MODELED BY J.J. KÄNDLER

Spring modeled with trailing flowers, Summer holding sheaves of wheat, Autumn holding bunches of grapes and Winter wearing ice-skates, each figure supporting a dish modeled as an open rococo shell

6½ in. (16.5 cm.) high, Winter (4)

$7,000-10,000

PROVENANCE

Acquired from J. Rochelle Thomas, London, January 1949.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, vol. IV, 1992, pp. 41-42, no. 15.

For a similar example of the model of Autumn, see Hans Syz, J. Jefferson Miller II and R. Rückert, *Catalogue of the Hans Syz Collection*, Washington D.C., 1979, vol. I, p. 455. It is interesting to note that the form was also used at the Frankenthal factory, see E. Pauls-Eisenbeiss, *German Porcelain of the 18th Century: The Pauls Collection*, London, 1972, vol. II, pp. 144-147.

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AN ASSEMBLED MEISSEN PORCELAIN PLAT-DE-MENAGE

THIRD QUARTER 18TH CENTURY, BLUE CROSSED SWORDS MARKS AND IMPRESSED H TO TRAY

The *rocaille*-molded tray painted with eight flower sprays, with four figures of children standing around the base of the central flower-stem

17¼ in. (43.7 cm.) wide (6)

$3,000-5,000

PROVENANCE

Acquired from J. Rochelle Thomas, London, September 1949.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 135, no. 144.

For a similar example, see Christie's, London, 1 July 1985, lot 144; and Sotheby's, London, 24 November 1998, lot 250.

■~320

AN ENGLISH INLAID-SATIN-BIRCH CONSOLE TABLE

LATE 19TH CENTURY

Inlaid with kingwood, tulipwood, yew and amaranth, with inventory label inscribed *D.R. 52.1345*

30 in. (76 cm.) high, 23¾ in. (60.5 cm.) wide, 10¼ in. (26 cm.) deep

$800-1,200

PROVENANCE

Estate of Lucy Truman Aldrich, Providence, Rhode Island, acquired in 1955.

320

■~321

A REGENCY AMBOYNA, GONCALO ALVES AND SATINWOOD SMALL SOFA TABLE

CIRCA 1805

The rectangular twin-flap top with cross-banded border, and ebony inlay above a pair of frieze drawers opposed by a pair of false drawers, raised on reeded pierced trestle supports and splayed feet, with inventory label inscribed *D.R. 52.1398*

27¼ in. (69 cm.) high, 45 in. (114.5 cm.) wide, 18 in. (46 cm.) deep

$2,000-3,000

PROVENANCE

Acquired from Needham's Antiques, New York, February 1960.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 338, no. 372.

321

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TWO MEISSEN PORCELAIN FIGURAL SPICE DISHES MODELED AS SKIFFS

CIRCA 1750, FAINT BLUE CROSSED SWORDS MARK TO EXAMPLE WITH FIGURE WEARING A GREEN COAT, MODELED BY J.F. EBERLEIN

Each as a wood paneled boat with lion's head mast, a figure seated at the back steering the rudder

6½ in. (16.4 cm.) long (2)

$2,000-3,000

PROVENANCE
Acquired from Cecil Davis through Arthur S. Vernay, 1949.

323

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TWO MEISSEN PORCELAIN BOUQUETERE FIGURES

CIRCA 1760, MODELED BY J.J. KÄNDLER

Each seated on a rocky base, holding pierced baskets on their laps

8½ in. (21 cm.) high, the male figure (2)

$3,000-5,000

PROVENANCE
With J. Rochelle Thomas, London, 1936.
The Estate of Abby Aldrich Rockefeller, acquired 1958.

324

A SET OF THIRTY-FOUR MEISSEN PORCELAIN GREEN 'MOSAIK' PIERCED DESSERT PLATES

CIRCA 1765-74, BLUE CROSSED SWORDS AND DOT MARKS AND PRESSNUMMERN

Of slightly variant size, each plate painted to the center with children in landscapes, within mosaic scrolled borders and turquoise and gilt pierced rims; *together with* a slightly larger serving dish from the same service

12⅞ in. (30 cm.) wide, the slightly larger serving dish (35)

$12,000-18,000

PROVENANCE

Brigadier General Cooper (15 plates).
Acquired from J. Rochelle-Thomas, September 1949 (15 plates).
Major F. Swaine, London (6 plates).
Acquired from Victor Thomas, London, June 1952 (6 plates).
Lucy Truman Aldrich, Providence, Rhode Island (12 plates).
The Estate of Lucy T. Aldrich, acquired September 1955 (12 plates).

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, no. 167, p. 155.

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TWO MEISSEN PORCELAIN FIGURAL SWEETMEAT STANDS

THIRD QUARTER 18TH CENTURY, BLUE CROSSED SWORDS MARK TO ONE, TRACES TO THE OTHER

Modeled with children on either side of a tree-stump, holding aloft a shaped dish

14½ in. (36.8 cm.) high, the taller (2)

$4,000-6,000

326

AN ORMOLU-MOUNTED MEISSEN PORCELAIN GROUP OF TWO CHILDREN EMBLEMATIC OF SPRING AND WINTER

THE PORCELAIN CIRCA 1750, BLUE CROSSED SWORDS MARK TO BACK OF BASE, THE FRENCH MOUNT 19TH CENTURY

Summer taking flowers out of a basket to her left, seated on a stump above Winter leaning over a fire, on a loose ormolu base

9¾ in. (24.8 cm.) high, the porcelain (2)

$3,000-5,000

PROVENANCE

Acquired from J. Rochelle Thomas, London, December 1948.

327

THIRTY-FIVE MEISSEN PORCELAIN NEU-OZIER MOLDED DINNER PLATES

THIRD QUARTER OF THE 18TH CENTURY, BLUE CROSSED SWORDS MARKS, SOME PIECES WITH DOTS AND ONE WITH STAR MARK, VARIOUS PRESSNUMMERN

Spirally molded and decorated with scattered bouquets of flowers; *together with* a similar Berlin porcelain plate, blue sceptre mark

9½ in. (24 cm.) wide (36)

$5,000-7,000

PROVENANCE
The collection of Mr. H.E. Backer, 22 Culross Street, London. Acquired from Alexander Popoff & Cie., Paris, July 1957.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 154, no. 165.

327

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TWENTY MEISSEN PORCELAIN BRANDENSTEIN-MOLDED DINNER-PLATES

CIRCA 1755 AND LATER, BLUE CROSSED SWORDS MARKS, INCISED NUMERALS AND PRESSNUMMERN, RED PAINTED 18 TO SOME

Painted with birds perched on branches, the molded borders painted with scattered insects

9¼ in. (23.4 cm.) wide (20)

$4,000-6,000

PROVENANCE
Acquired from J. Rochelle Thomas, New York, December 1965.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 154, no. 166.

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329

A MEISSEN PORCELAIN FIGURE OF FATHER TIME

CIRCA 1745, BLUE CROSSED SWORDS MARK, MODELED BY J.F. EBERLEIN

Modeled holding a sand-timer, his left hand resting on a scrolled plaque inscribed *'Ps.31.v.15.16. / Toute fois, / ô Eternel, je me suis / assuré en toi: j'ai dit, / Tu es mon Dieu / Mes temps sont / en ta main'*

10¾ in. (26.9 cm.) high

$5,000-7,000

PROVENANCE
Acquired from Delomosne & Son Ltd., London, September 1949.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 45, no. 19.

The inscription on the shield refers to Psalm 31 in the Bible, verses 15 & 16: *"My times are in thy hand: deliver me from the hand of mine enemies, and from them that persecute me."*

A different version of Father Time, holding a watch mounted in porcelain frame, was modeled by J. J. Kändler at about the same time as the present example by Eberlein. For a similar example, see E. Pauls-Eisenbeiss, *German Porcelain of the 18th Century: The Pauls Collection,* London, 1972, vol. I, pp. 128-9.

330

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A MEISSEN PORCELAIN MYTHOLOGICAL FIGURE GROUP

CIRCA 1760, BLUE CROSSED SWORDS MARK, MODELED BY J.J. KÄNDLER

Modeled as Apollo and Minerva, each crowned with a laurel wreath, Apollo with a quiver and lyre, Minerva in armor, holding aloft between them a plaque showing putti at harvest, with a similar scene shown to the *rocaille*-molded panel applied to the base

13 in. (33 cm.) high

$6,000-8,000

PROVENANCE
With J. Rochelle Thomas, London.
Mrs. Abby Aldrich Rockefeller, New York, 1936-48.
Winthrop Rockefeller, 1958-73.
The Estate of Winthrop Rockefeller, acquired August 1974.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 46-47, no. 20.

This group is from a set of the Seasons, the designs for which are taken from a series of four tapestries representing the Seasons designed by Charles Le Brun (1619-90). For a similar example see U. Pietsch, *Die Arbeitsberichte des Meissener Porzellanmodelleurs Johann Joachim Kaendler 1706-1775,* Leipzig, 2002, pp. 126-127.

331

AN ASSEMBLED MEISSEN PORCELAIN PART DINNER SERVICE

THIRD QUARTER 18TH CENTURY, BLUE CROSSED SWORDS MARKS, A FEW WITH DOT MARKS, VARIOUS PRESSNUMMERN

Decorated with scattered sprays of flowers and birds within gilt cartouches, the reticulated rims edged in gilt, comprising: two *Neu-Brandenstein* molded soup-tureens, covers and stands; two *Neu-Brandenstein* molded butter tubs and covers on fixed oval circular stands; and the following *Dulong*-molded wares: two sifter spoons; two shaped salad bowls; two square salad bowls; eighteen soup plates; thirty-three dinner plates; four slightly larger plates; a saucer dish; two smaller saucer dishes; two shallow bowls; and three circular platters in sizes

18 in. (45.7 cm.) wide, the soup-tureen stands (79)

$15,000-20,000

PROVENANCE

Acquired from J. Rochelle Thomas, London, January 1947.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 153-154, no. 164.

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■332

A REGENCY ORMOLU AND PATINATED-BRONZE TABLE CLOCK

CIRCA 1820

The drum case enclosing a modern movement, on a stepped base with bun feet, the dial signed *FINER & NOWLAND/ HOLBORN* with a label inscribed *D.R. 91.1009*

7 in. (18 cm.) high, 5¼ in. (13.5 cm.) wide, 3¼ in. (8.5 cm.) deep

$800-1,200

PROVENANCE

Acquired from Blairman & Sons, London, 1951.

333

333

A COALPORT PORCELAIN BOTANICAL PEACH-GROUND PART DESSERT SERVICE

EARLY 19TH CENTURY

Painted with botanical specimens, titled on the reverse, with salmon and gilt borders, comprising: two fruit coolers, covers and liners; two sauce-tureens, covers and stands; four shell-shaped dishes; four lozenge-shaped dishes; four shaped-square dishes; and twenty-three plates

9½ in. (22.4 cm.) high overall, the fruit coolers, covers and liners (47)

$7,000-10,000

PROVENANCE

Acquired from J. Rochelle Thomas, New York, December 1957.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 214, no. 227.

334

■334

A GEORGE III MAHOGANY PEMBROKE TABLE

CIRCA 1765

The hinged top above two frieze drawers, on molded square chamfered legs joined by a later turned X-shaped stretcher, underside of one flap inscribed in ink *School room*, with inventory label inscribed *D.R. 52.1330*

27½ in. (70 cm.) high, 35½ in. (90 cm.) wide, 30 in. (76 cm.) deep

$800-1,200

PROVENANCE

Acquired from Stuart and Turner, London, 1949.

■335

A PORTUGUESE NEEDLEWORK CARPET

MID-20TH CENTURY

Approximately 15 ft. 7 in. x 15 ft. 7 in. (475 cm. x 475 cm.)

$3,000-5,000

PROVENANCE

Acquired from George Anavian, New York, 2001.

335

■~336

A GEORGE III SATINWOOD, MAHOGANY AND TULIPWOOD WORK TABLE

CIRCA 1790

Strung overall, the hinged canted rectangular top on square tapering legs joined by a X-form stretcher

29¼ in. (74.5 cm.) high, 20 in. (51 cm.) wide,
14½ in. (37 cm.) deep

$400-600

PROVENANCE
Acquired from Stuart and Turner, London, December 1948.

336

■337

AN ENGLISH MAHOGANY BUREAU

INCORPORATING 18TH CENTURY ELEMENTS

The fall-front enclosing a fitted interior with marquetry columns flanking the central door, pigeon holes and small drawers, above two short and three long graduated drawers

42¾ in. (108.5 cm.) high, 37½ in. (95 cm.) wide,
22½ in. (57 cm.) deep

$1,500-2,500

PROVENANCE
Acquired from Dillon Antiques, Dublin, Ireland, 1988.

337

338

■338

A GEORGE II GILTWOOD MIRROR

CIRCA 1750, POSSIBLY IRISH

With conjoined C-scroll cresting, re-gilt, with inventory label inscribed *DR 81.1030*

56¼ in. (143 cm.) high, 33 in. (84 cm.) wide

$5,000-8,000

PROVENANCE

Acquired from Stuart and Turner, London, 1948.

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 310, no. 326.

339

■339

A LATE GEORGE III MAHOGANY CHEST-OF-DRAWERS

CIRCA 1810

The top with reeded edge above four graduated drawers, with inventory label inscribed *D.R. 51.1070,* brasses later

36½ in. (92.5 cm.) high, 39½ in. (100.5 cm.) wide, 21¾ in. (55.5 cm.) deep

$2,000-3,000

PROVENANCE

Acquired from Stuart and Turner, London, 1959.

340

■340

A GEORGE II WALNUT AND PARCEL-GILT MIRROR

MID-18TH CENTURY, LATER CRESTING

With later beveled plate within an architectural frame, the swan's neck pediment with flowerhead terminals and centering a plumed cartouche

62¾ in. (159.5 cm.) high, 29¼ in. (74.5 cm) wide

$4,000-6,000

PROVENANCE

Acquired from Ralph W. Merrill, Camden, Maine, October 1946.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 309, no. 324.

341

■341

A WILLIAM AND MARY OYSTER-VENEERED WALNUT, OLIVE, SYCAMORE, HOLLY AND MARQUETRY CHEST-OF-DRAWERS

LATE 17TH CENTURY

The rectangular molded top inlaid with medallions of scrolling foliage and birds, above two short and three long graduated drawers, on a George II bracket base, later brasses

36 in. (91.5 cm.) high, 40 in. (101.5 cm.) wide, 21¾ in. (55.5 cm.) deep

$4,000-6,000

PROVENANCE

Acquired from Mrs. Farrand, 1946.

■342

A GEORGE III PADOUK AND SATINWOOD WRITING TABLE

CIRCA 1770

The rectangular top with an inlaid oval, above a baize-lined slide, with a frieze drawer and opposing false drawer

29 in. (73.5 cm.) high, 26¼ in. (66.5 cm.) wide, 16¼ in. (41.5 cm.) deep

$10,000-15,000

PROVENANCE

Acquired from Alfred Bullard, Philadelphia, Winter Antiques Show, January, 2013.

■343

A GEORGE III POLYCHROME-PAINTED FOUR-POSTER BED

CIRCA 1780

The cove-molded arched tester decorated with painted flowers on a black ground, supported on vasiform leaf-painted supports, with floral chintz hangings, extended in length

96 in. (244 cm.) high, 62 in. (158 cm.) wide, 87 in. (221 cm.) deep

$8,000-12,000

PROVENANCE

Fred Skull, Esq., Bassetbury Manor, High Wycombe, Buckinghamshire; Christie's, London, 23 April 1952, lot 385.
Acquired from Stuart and Turner, London, October 1953.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 257-258, no. 261.

"We saw this bureau at Vernay's in 1948 and liked it very much. Subsequently, I gave it to Peggy as a Christmas present. We have it in our bedroom."

—DAVID ROCKEFELLER

■344

A GEORGE II WALNUT DRESSING-BUREAU-ON-STAND

CIRCA 1730-40

The later bevelled rectangular plate surrounded by a gilt-gesso and molded frame, the fall front enclosing a fitted interior, the stand on cabriole legs headed by a shell and claw-and-ball feet, with inventory label inscribed *D.R. 51.1029*

67¼ in. (171 cm.) high, 26½ in. (67.5 cm.) wide, 19¾ in. (50 cm.) deep

$4,000-6,000

PROVENANCE

Copson Manor.
Acquired by David Rockefeller, from Arthur S. Vernay, Inc., New York, in 1948, as a Christmas present to Peggy Rockefeller.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 274, no. 277.

345

■345

A QUEEN ANNE MIRROR

CIRCA 1715

With arched beveled plate within mirrored borders and a giltwood frame, with trade label and with label inscribed *Mrs. Deamers delivered to / For dispatch to David Rockefeller Esq. / 30 Rockefeller Plaza/ New York. USA / mirror,* the plates re-silvered, originally with candlearms

33¾ in. (85.5. cm) high, 21¾ in. (55 cm.) wide

$5,000-8,000

PROVENANCE

Acquired from Phillips of Hitchin, Hertfordshire.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 308, no. 322.

346

■346

A GEORGE II WALNUT AND BURR-WALNUT CHEST-OF-DRAWERS

CIRCA 1740, FORMERLY THE TOP SECTION OF A CHEST-ON-CHEST

With three short drawers and three long graduated drawers, flanked by fluted angles, on later bracket feet, inscribed to the reverse *101365*

41 in. (104 cm.) high, 42¾ in. (108.5 cm.) wide, 23 in. (58.5 cm.) deep

$1,500-2,500

PROVENANCE

Acquired from Arthur S. Vernay, Inc., New York, 1940.

■347

A QUEEN ANNE WALNUT DOUBLE-DOMED BUREAU-CABINET

CIRCA 1710, CORNICE AND CENTRAL MOLDING REPLACED

The top section with a pair of cupboard doors, with etched mirror plates, enclosing a fitted interior with an adjustable shelf, pigeon holes, fitted cupboard, slots and drawers, the slope enclosing an arrangement of drawers and pigeon holes surrounding a well and a gilt-tooled red leather writing surface, above two drawers, on later bun feet, with stenciled French and Co. number *12098*

87½ in. (220 cm.) high, 39½ in. (100.5 cm.) wide, 23 in. (58.5 cm.) deep

$5,000-8,000

PROVENANCE

Acquired by J.D. Rockefeller, Jr., from Stair & Andrew, London, 1932, and thence by descent.

348

■348

A NORTH EUROPEAN WALNUT AND PARCEL-GILT MIRROR

PROBABLY DANISH, MID-18TH CENTURY

With eagle-form cresting above a rectangular plate, with inventory label inscribed *D.R. 81.1027*

54¼ in. (138 cm.) high, 26½ in. (67.5 cm.) wide

$1,200-1,800

PROVENANCE

Acquired from Needham's Antiques, New York, 1965.

■~349

A GEORGE III MAHOGANY AND INDIAN ROSEWOOD PEMBROKE TABLE

LATE 18TH CENTURY

With the twin-flap top above a frieze drawer, on square tapering legs, originally with a work basket, with inventory label inscribed *D.R. 52.1332*

28¾ in. (73 cm.) high, 27¾ in. (70.5 cm.) wide, 19 in. (48 cm.) deep

$800-1,200

PROVENANCE

Acquired from Stuart and Turner, London, 1949.

349

350

■~350

A PAIR OF ENGLISH TULIPWOOD, AMARANTH AND SATINWOOD SIDE TABLES

ONE GEORGE III, CIRCA 1785 AND ADAPTED, THE OTHER LATER

Each square top with cross-banded tulipwood border over two drawers, on tapering legs united by a shaped X-stretcher, the 18th century table originally with divided top, with inventory label inscribed *D.R. 52.1364* or *D.R. 52.1365*

32¼ in. (82 cm.) high, 17 in. (43 cm.) wide, 15 in. (38 cm.) deep (2)

$1,500-2,000

PROVENANCE

Acquired from Cecil Turner, London, 1954.

351

■351

TWO GEORGE III MAHOGANY ARMCHAIRS

CIRCA 1770

Each with shaped back, padded arms and serpentine seat covered in mustard-colored velvet, with inventory label inscribed *D.R. 53.1840* or *D.R. 53. 1859* (2)

$2,000-3,000

PROVENANCE
Acquired from Stuart & Turner, London, February 1949.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 288, no. 297.

352

■352

A GEORGE III MAHOGANY BUREAU

LATE 18TH CENTURY

The slope-front enclosing a satinwood-inlaid fitted interior with a central cupboard, drawers, pigeon holes and document slides, above four graduated drawers, with inventory label inscribed *D.R. 51.1090,* the interior with later satinwood stringing, later fitted interior, re-veneered.

41¾ in. (106 cm.) high, 38 in. (96.5 cm.) wide,
20¼ in. (51.5 cm.) deep

$1,000-1,500

PROVENANCE
Acquired from Stuart and Turner, London, 1958.

353

A DERBY PORCELAIN BOTANICAL PART DINNER AND DESSERT SERVICE

CIRCA 1815, IRON-RED CROWNED CROSSED BATONS AND SCRIPT D MARKS, THE PAINTING ASCRIBED TO QUAKER PEGG

Each finely painted with a flower or fruit specimen, identified on the reverse, gilt banded rims, comprising: two large soup-tureens and covers; six sauce tureens, four covers and six stands; three cushion-shaped vegetable dishes and covers; four shell-shaped dishes; three quatrefoil dishes; two lobed lozenge-shaped dishes; a square salad bowl; a footed compote; fifteen oval platters in six sizes; twenty soup plates; forty-seven dinner plates; and twenty-two dessert plates

20 in. (50.8 cm.) long, the largest platter (141)

$25,000-35,000

"Peggy had seen a Derby dessert service in a vitrine in the shop which she liked very much, but by the standards of those days it seemed quite expensive. Since she admired it so much, I finally bought it for her for Christmas in 1954."

—DAVID ROCKEFELLER

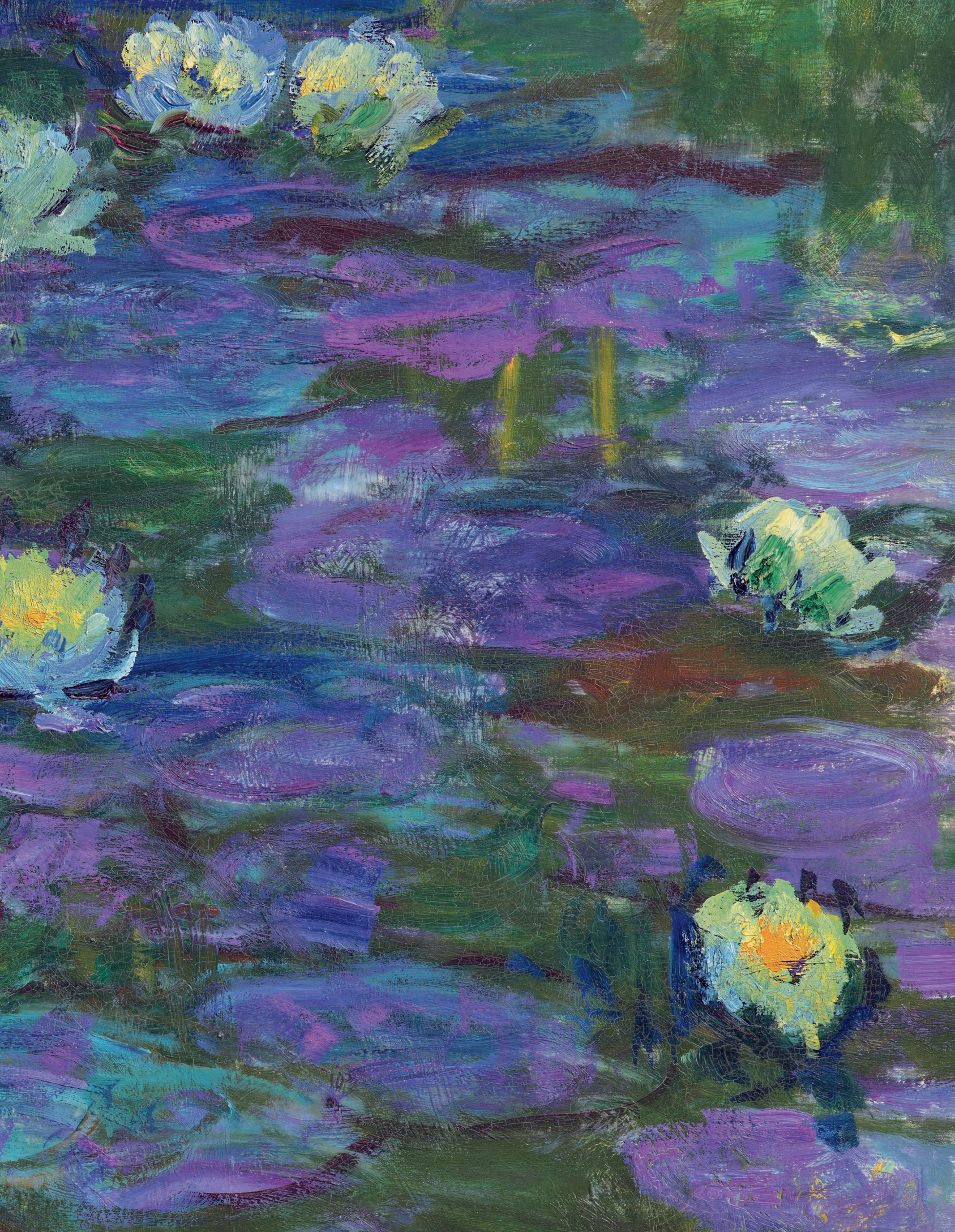
PROVENANCE

W.H.T. Ottley Collection; Christie's, London, 25 April 1960, lot 60 (the dinner service).
Needham's Antiques, New York, 1954, acquired as a Christmas gift from David to Peggy Rockefeller (the dessert service).

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 202-203, no. 215.

William 'Quaker' Pegg (1775-1851), was a self-taught botanical draftsman and china-painter. He first worked at the Derby manufactory from 1796 until 1801, at which point he destroyed all his sketchbooks and preparatory drawing, leaving the manufactory in order to lead a more devout life. In 1813 he returned to painting on porcelain, and began to rebuild the body of work he had destroyed, before finally quitting to run a small business in 1820.



ALSO AT AUCTION

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

VOLUME I

19TH & 20TH CENTURY ART

EVENING SALE

TUESDAY 8 MAY 2018

AUCTION

Tuesday 8 May 2018 at 7.00 pm (lots 1–44)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16718.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
Sunday	6 May	1.00 pm – 4.00 pm
Monday	7 May	11.00 am – 4.00 pm
Tuesday	8 May	10.00 am – 12.00 pm

ENQUIRIES

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ALSO AT AUCTION

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

VOLUME III

ART OF THE AMERICAS
EVENING SALE

WEDNESDAY 9 MAY 2018

AUCTION

Wednesday 9 May 2018 at 7.00 pm (lots 401–441)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16720.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
Sunday	6 May	1.00 pm – 4.00 pm
Monday	7 May	11.00 am – 4.00 pm
Tuesday	8 May	10.00 am – 12.00 pm

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CHRISTIE'S

ALSO AT AUCTION

THE COLLECTION OF PEGGY AND DAVID

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VOLUME IV

FINE ART
DAY SALE

THURSDAY 10 MAY 2018

AUCTION

Thursday 10 May 2018 at 10.00 am (lots 501–589)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16721.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
Sunday	6 May	1.00 pm – 4.00 pm
Monday	7 May	11.00 am – 4.00 pm

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CHRISTIE'S

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R

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

VOLUME V

ENGLISH AND EUROPEAN FURNITURE,
CERAMICS AND DECORATIONS
PART II

THURSDAY 10 MAY 2018

AUCTION

Thursday 10 May 2018 at approximately 12.30 pm (lots 601–882)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16722.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
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CHRISTIE'S

ALSO AT AUCTION

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

VOLUME VI

TRAVEL AND AMERICANA

THURSDAY 10 MAY 2018

AUCTION

Thursday 10 May 2018 at approximately 7.00 pm (lots 901–1084)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16723.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
Sunday	6 May	1.00 pm – 4.00 pm
Monday	7 May	11.00 am – 4.00 pm

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CHRISTIE'S

ONLINE AUCTION: FREQUENTLY ASKED QUESTIONS

1. HOW DO I REGISTER FOR THE ONLINE AUCTION?

i. Visit www.christies.com/rockefelleronline
ii. Click the "Click here to register for the auction" button to either "Sign In" to your existing My Christie's account or "Join Now" to create a new login. Please note that even if you have an account with Christie's, you may still need to create a My Christie's login.
iii. Choose your account from the drop-down menu; enter your billing and shipping information and credit card details.
iv. You will have an opportunity to change these details when you check out and your credit card will not be automatically charged. You are now ready to bid.

2. HOW DO I BID?

Bidding on all lots in the **Collection of Peggy and David Rockefeller Online** auction will open on **Tuesday, May 1st** at 10am EST. Once you have registered, go to your desired lot's page and click either the "Next Bid" or "Max Bid" button.
If you submit a Max Bid, Christie's will automatically execute your bid in response to competing bids using the lowest possible winning amount up to and including your maximum value.

Bidding will close as per the below session schedule:

Wednesday, May 9th starting at 10:00 am EST
Jewels
Lighting
Birds, Bugs and Beasts
Porcelain and Serviceware

Thursday, May 10th starting at 10am EST
Japanese and Korean Art
Dining

Friday, May 11th starting at 10am EST
At Home – Town
At Home – Country

3. HOW WILL I KNOW IF I HAVE BEEN OUTBID?

You will receive email notifications to confirm your bids, as well as to let you know if you have been outbid. A link will be provided to return to the lot page if you choose to submit another bid.

4. HOW DO I FIND OUT MORE ABOUT THE WORKS THAT INTEREST ME?

A detailed description of every work in the auction is available online, along with high-resolution images and condition reports. Works can be viewed in person upon request. To schedule an appointment to view property in person please contact rockefeller@christies.com or +1 212 636 2000.

5. WHAT IS THE FINAL COST OF MY PURCHASE?

For your convenience, all costs associated with each lot are available to you before you bid. Simply click the "Estimated Cost Calculator" link on any lot page, and the total will include estimated shipping, sales tax, VAT, duties and any additional fees. All applicable costs will appear again at the point of online checkout.

6. IF I WIN, WHAT HAPPENS NEXT?

At the close of the online auction, you will receive an email notification summarizing your successful purchase(s). The email will include a direct link to the online checkout page to complete your purchase. The online checkout screen will guide you through your payment, shipping, or collection options and can be completed immediately upon notification of your successful bid.

7. HOW DO I BRING MY PURCHASE HOME?

At the point of online checkout you can select from options to either ship or collect your purchase(s). Most items ship within 5–7 business days of payment clearance. You will receive an email with a tracking number upon confirmation of the delivery information.
Pick-up for this online sale will not be available from Rockefeller Plaza. If you choose to pick up your items our PostSale service team will contact you to schedule the collection at the property location.

8. WHAT IF I HAVE ANY OTHER QUESTIONS?

If you have any questions or require assistance, you can reach us at +1 212 636 2000 (Monday–Friday, 8am–6pm EST) or Rockefeller@christies.com

ALSO AT AUCTION

THE COLLECTION OF PEGGY AND DAVID
ROCKEFELLER

ONLINE SALES

BIDDING OPENS 1 MAY 2018

www.christies.com/rockefelleronline

SESSION I	Jewels
SESSION II	Lighting
SESSION III	Birds, Bugs, and Beasts Porcelain and Serviceware
SESSION IV	Japanese and Korean Art
SESSION V	Dining
SESSION VI	At Home – Town
SESSION VII	At Home – Country

ENQUIRIES

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CHRISTIE'S

ALSO AT AUCTION

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

MAGNIFICENT JEWELS

TUESDAY 12 JUNE 2018

AUCTION

Tuesday 12 June 2018
20 Rockefeller Plaza, New York, NY 10020

Sale number 16331.

VIEWING

Friday	8 June	10.00 am – 6.00 pm
Saturday	9 June	10.00 am – 6.00 pm
Sunday	10 June	1.00 pm – 6.00 pm
Monday	11 June	10.00 am – 5.00 pm

ENQUIRIES

Daphne Lingon
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CHRISTIE'S

HOW DO I GET STARTED?

All objects in this catalogue will be on view at Christie's 20 Rockefeller Plaza on the dates and times listed at the front of the catalogue. This auction consists of lots from multiple categories. If you would like more information about specific lots, please contact one of our specialists listed below by phone or email.

Email: First initial followed by last name @christies.com (e.g. Betty Smith = bsmith@christies.com)

CHRISTIE'S TEAM FOR THIS AUCTION
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For general enquiries about this auction (including requests for condition reports, additional images, bidding information), please contact one of the Sale Coordinators listed below or email **RockefellerDecorativeArts@christies.com.**

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02/03/2017

HOW DO I BID IN THE AUCTION?

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HOW TO REGISTER:

You must be registered to bid to participate in this auction. The most efficient way to register is to do so ahead of the sale day. You may do this in person during the viewing by visiting our registration desk or by contacting our Client Services team.

Any new bidder must provide proof of identity, proof of address and bank details (i.e bank statement, canceled check, etc.) at the time of registration. A business may be asked to provide a copy of their resale certificate.

For last minute registration, please arrive at the registration desk at least 30 minutes ahead of the auction.

WAYS TO BID IN THE AUCTION:

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If you cannot attend the sale in person, you may also bid in the following ways:

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Online: You may register and bid in real time or follow the sale on the internet through Christie's Live, our online bidding platform available on Christies.com.

Written Bids: Register and leave a written bid using the form at the back of the catalogue or by calling our Client Services team or a specialist.

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If you cannot attend the sale in person, you may follow the sale live on christies.com. If you need assistance, please contact Christie's Client Service via +1 212 636 2000.

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Immediately after the auction, you will receive the following via e-mail:

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- Details on how to pay (payment is due within seven days after the auction).
- Shipping information.

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WRITERS FOR THE SALE LOTS IN THIS CATALOGUE

DECORATIVE ARTS:
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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at **+1 212-636-2490**.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at **+1 212-636-2490**.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) **Phone Bids**
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) **Internet Bids on Christie's LIVE™**
For certain auctions we will accept bids over the Internet. Please visit **www.christies.com/livebidding** and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on **www.christies.com**.

(c) **Written Bids**
You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders;

(c) internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and

(d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US$250,000, 20% on that part of the **hammer price** over US$250,000 and up to and including US$4,000,000, and 12.5% of that part of the **hammer price** above US$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price,** the **buyer's premium,** and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a Heading of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO…" in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

(i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.

(ii) Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of $50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

(iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US$7,500 per buyer per year at our Post-Sale Services only

(iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.

(v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
(f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

(a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
  (i) charge you storage fees while the **lot** is still at our saleroom; or
  (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
(b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at **www.christies.com/shipping** or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at **www.christies.com/shipping** or contact us at ArtTransportNY@christies.com.
(b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
(c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.
(d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
(f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
(g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
  (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at **www.christies.com**.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:
  (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
  (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
  (iii) a work for a particular origin source if the **lot** is described in the Heading as being of that origin or source; or
  (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.
buyer's premium: the charge the buyer pays us along with the **hammer price**.
catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.
Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.
condition: the physical condition of a **lot**.
due date: has the meaning given to it paragraph F1(a).
estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.
hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.
Heading: has the meaning given to it in paragraph E2.
lot: an item to be offered at auction (or two or more items to be offered at auction as a group).
other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.
purchase price: has the meaning given to it in paragraph F1(a).
provenance: the ownership history of a **lot**.
qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.
reserve: the confidential amount below which we will not sell a **lot**.
saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.
UPPER CASE type: means having all capital letters.
warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

13/03/2018

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

°

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

♦

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

~

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

∆

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

■

See Storage and Collection pages in the catalogue.

Ψ

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

∆ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol ∆ next to its lot number.

° Minimum Price Guarantees

Unless otherwise indicated next to a lot in this catalogue, Christie's has a direct financial interest in the outcome of all lots consigned in this sale. This will be where Christie's has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum price guarantee.

° ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ° ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

★"Attributed to …"

In Christie's qualified opinion probably a work by the artist in whole or in part.

★"Studio of …"/ "Workshop of …"

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

★"Circle of …"

In Christie's qualified opinion a work of the period of the artist and showing his influence.

★"Follower of …"

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

★"Manner of …"

In Christie's qualified opinion a work executed in the artist's style but of a later date.

★"After …"

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed …"/"Dated …"/
"Inscribed …"

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature …"/ "With date …"/
"With inscription …"

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

★This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.These will vary by department.

05/03/18

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Redstone Post-Sale Facility in Long Island City at 5pm beginning May 7. These lots will be available for collection at Redstone on the following Monday. All other lots will be kept at Christie's Rockefeller for 30 days following the sale, after which they will be transferred to Redstone and available for collection after 2 business days. Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday- Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	$100	$50
Storage per day	$10	$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. **Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.**		

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS

Christie's Rockefeller Center
20 Rockefeller Plaza,
New York, NY 10020
+1 212 636 2000
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 am to 5.00 pm
Monday-Friday except Public Holidays

Christie's Redstone Post-Sale
32-23 48th Avenue
Long Island City, NY 11101
+1 212 974 4500
Main Entrance on 48th Avenue
Receiving/Shipping Entrance on 48th Avenue
Hours: 9.30 am to 5.00 pm
Monday-Friday except Public Holidays

19/08/16 PDR

WRITTEN BIDS FORM
CHRISTIE'S NEW YORK

THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

WEDNESDAY 9 MAY 2018
AT 10.00 AM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: JUNIOR
SALE NUMBER: 16719

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US$100 to US$2,000	by US$100s
US$2,000 to US$3,000	by US$200s
US$3,000 to US$5,000	by US$200, 500, 800
(e.g. US$4,200, 4,500, 4,800)	
US$5,000 to US$10,000	by US$500s
US$10,000 to US$20,000	by US$1,000s
US$20,000 to US$30,000	by US$2,000s
US$30,000 to US$50,000	by US$2,000, 5,000, 8,000
(e.g. US$32,000, 35,000, 38,000)	
US$50,000 to US$100,000	by US$5,000s
US$100,000 to US$200,000	by US$10,000s
Above US$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US$250,000, 20% on any amount over US$250,000 up to and including US$4,000,000 and 12.5% of the amount above US$4,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

Written bids must be received at least 24 hours before the auction begins.

Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department.

Tel: +1 212 636 2437 on-line www.christies.com

16719

Client Number (if applicable) — Sale Number

Billing Name (please print)

Address

City — State — Zone

Daytime Telephone — Evening Telephone

Fax (Important) — Email

◯ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	**Maximum Bid US$ (excluding buyer's premium)**	**Lot number (in numerical order)**	**Maximum Bid US$ (excluding buyer's premium)**

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS
Please quote number below:

02/08/17 — 19/01/2015

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA
BUENOS AIRES
+54 11 43 93 42 22
Cristina Carlisle

AUSTRALIA
SYDNEY
+61 (0)2 9326 1422
Ronan Sulich

AUSTRIA
VIENNA
+43 (0)1 533 881214
Angela Baillou

BELGIUM
BRUSSELS
+32 (0)2 512 88 30
Roland de Lathuy

BRAZIL
SÃO PAULO
+55 21 3500 8944
Nathalie Lenci
(Independent Consultant)

CANADA
TORONTO
+1 647 519 0957
Brett Sherlock (Consultant)

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Denise Ratinoff de Lira

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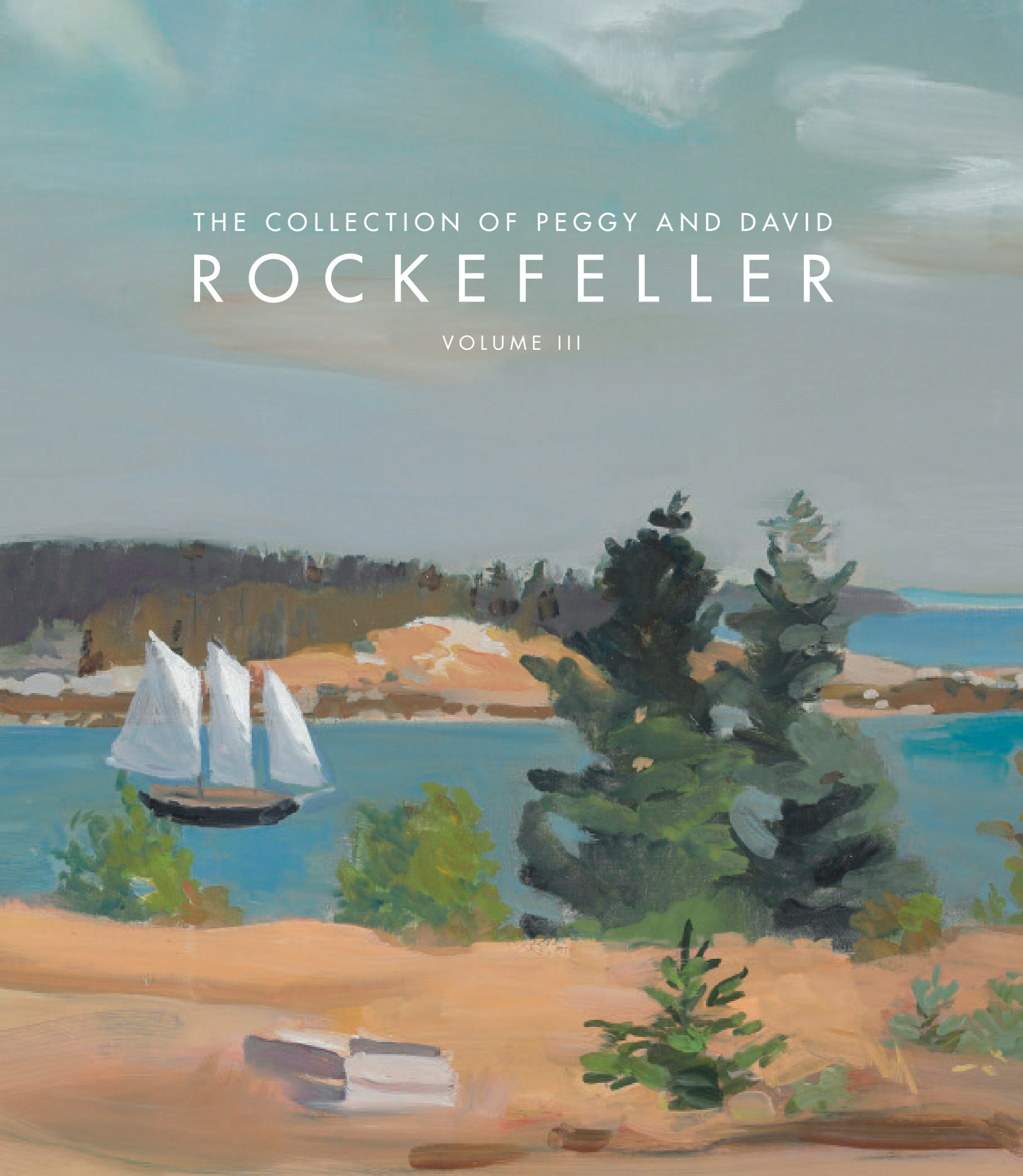

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VOLUME III

ART OF THE AMERICAS
EVENING SALE

WEDNESDAY 9 MAY 2018

AUCTION

Wednesday 9 May 2018
at 7.00 pm (lots 401–441)
20 Rockefeller Plaza, New York, NY 10020

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Wednesday	2 May	11.00 am – 4.00 pm
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This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.
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CHRISTIE'S

THE COLLECTION OF PEGGY AND DAVID

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THE COMPLETE SESSIONS CALENDAR

VOLUME I
19TH & 20TH CENTURY ART, **EVENING SALE**
Tuesday 8 May 2018

VOLUME II
ENGLISH AND EUROPEAN FURNITURE,
CERAMICS AND DECORATIONS, **PART I**
Wednesday 9 May 2018

VOLUME III
ART OF THE AMERICAS, **EVENING SALE**
Wednesday 9 May 2018

VOLUME IV
FINE ART, **DAY SALE**
Thursday 10 May 2018

VOLUME V
ENGLISH AND EUROPEAN FURNITURE,
CERAMICS AND DECORATIONS, **PART II**
Thursday 10 May 2018

VOLUME VI
TRAVEL AND AMERICANA
Thursday 10 May 2018

ONLINE SALE
THE COLLECTION OF
PEGGY AND DAVID ROCKEFELLER
Opens Thursday 1 May 2018

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Lot 408, © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art

Essay Divider:
Lot 438

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Lot 409, © 2018 Estate of John Marin / Artists Rights Society (ARS), New York

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Lot 415

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"Beauty, to me, whether found in nature or in man-made objects, is ennobling and enriches the soul."

—DAVID ROCKEFELLER

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

COLLECTING SEEMS TO BE an instinct which is stronger in some human beings than in others. In my own case, it started at a rather early age. I suspect it was hereditary to some extent, since my mother, Abby Aldrich Rockefeller, was a lifelong collector, as were many members of the Aldrich family from which she came. My father also was a collector to a large and important degree, though his interests tended to be somewhat narrower in scope and considerably more traditional than those of my mother.

My wife, the former Peggy McGrath, claims that she is not a collector. In a strict sense this is true, since she is not interested in assembling many objects in a given category for the sake of completeness—to some, a definition of serious collecting. I am more ready to see myself as a collector, though my own definition of collecting would stress vitality and excellence more highly than completeness. In any case, we both love beautiful things and enjoy buying them if we feel that they would fit into our homes and add to their livability and charm. In addition, we care very much that what we buy is of outstanding quality. We always have enjoyed shopping together, and in acquiring significant objects we make a point of selecting things we both like.

Collecting differs from mere acquisition in that it is an intensely personal experience, and Peggy and the other members of our family have been deeply involved in the process over the years. We have always been fascinated by the cultural history of works of art and by the circumstances under which they were created, and Peggy and I have learned widely from relatives, friends, art historians, dealers, and artists themselves, as well as from our travels and from what reading we have had time to do.

The love of beauty has, of course, been the primary motivation behind our collecting. which remains to me a kind of mystery, a concept somehow beyond the intellect. For example, one may feel that an object is beautiful whether or not [one] is aware of its place in history, its possible uniqueness, or its significance on a broader scale. It is here that intuition comes into play, and we have relied heavily on our feelings in determining whether or not to acquire an object. While knowledge and intuition always have gone hand-in-hand with us, intuition almost invariably has been the winner.

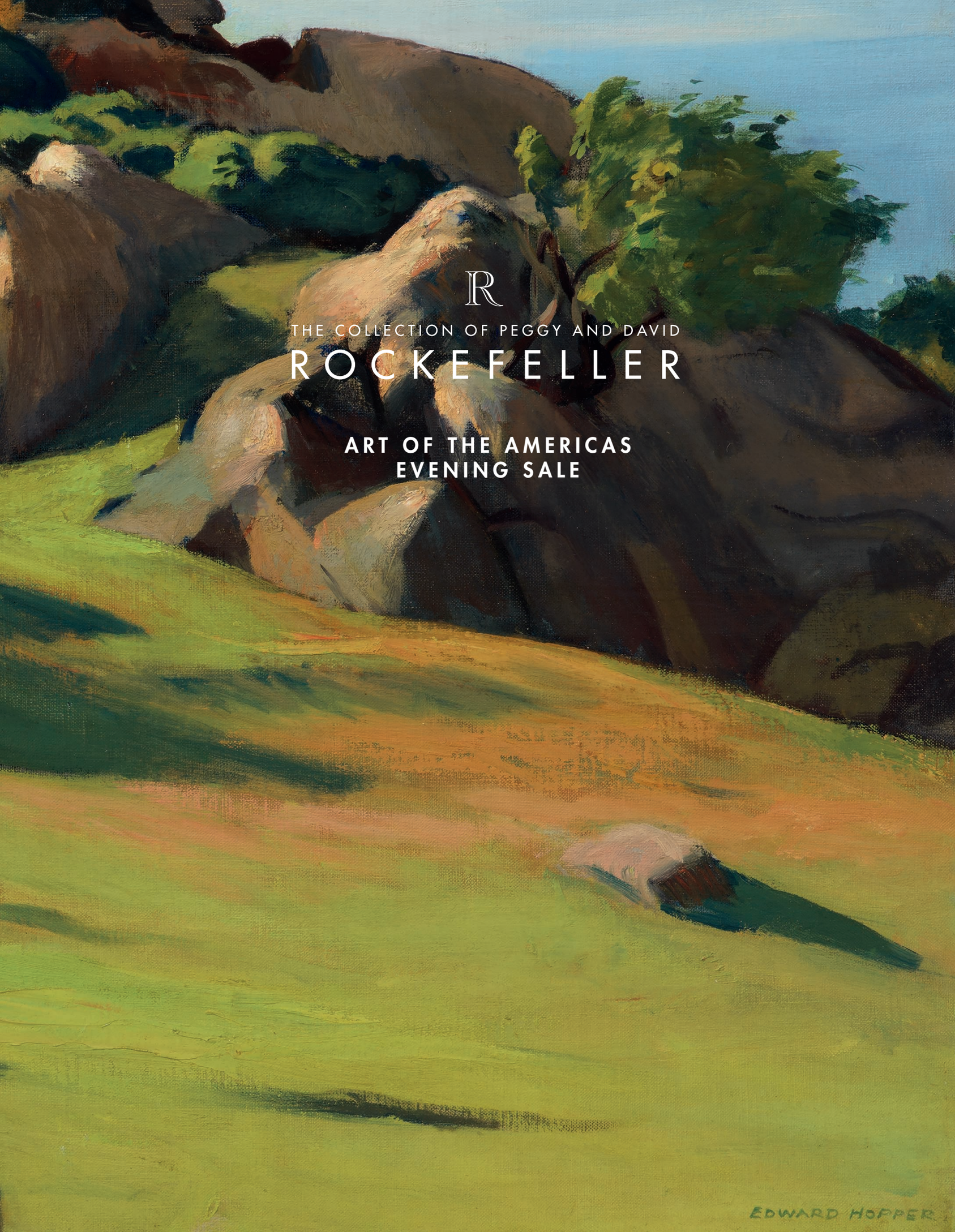
A secondary but important motivation behind our collecting is the love of diversity. We are fascinated by the wonderful interactions that can occur among pieces from different times and cultures—especially when they meet with their surroundings to create a harmonious whole… [Our] enjoyment is closely associated with our recollections of how, where, and from whom we acquired our various art objects, as well as with the relationship of these objects to one another. This concern with relationships has had two interesting effects. On the one hand, it has meant that we have limited our collecting to those objects that we feel complement their surroundings, even though we find esthetic appeal in other art forms as well. On the other hand, it has given our collecting an eclectic spirit and meant that the decorative arts have played an important role in our lives as dynamic counterpoints to the fine arts as traditionally defined.

I must confess to being grateful for the more personal form of collecting which Peggy and I have been able to experience. Certainly Peggy and I both believe deeply that our collecting and enjoyment of man-made objects of beauty have given us a saner, more balanced, and more joyful approach to our activities in every area of life. Beauty gives one joy, and, in turn, generally adds new and productive facets to one's overall perspective.

Beauty is not, of course, a solution to the pressing problems of hunger, poverty, and strife that plague the world today, and the lover of beauty cannot and should never reduce one's sense of responsibility to one's fellow [human]. On the contrary, I believe that the creative possibilities presented by beauty in art should inspire us to seek at least equally creative approaches toward achieving a harmonious society.

Peggy and I have been more fortunate than most people in having opportunities to see, possess, and enjoy beautiful things. For that we are very grateful. And I, of course, am especially grateful to Peggy for the enthusiasm, humor, creativity, a sense of shared warmth and excitement she has brought to our collecting and to our homes. In addition, I feel a special sense of gratitude to my parents for exposing me to many beautiful things in my childhood. They and scores of [others] have heightened my appreciation of beauty. Finally, of course, it is the artists and craftspeople to whom we owe the most thanks. It is their imagination and talent which have produced the beauty from which we have derived such pleasure and enlightenment. I hope this expresses in some small measure the deep gratitude we feel toward all.

Peggy and David Rockefeller, May 13, 1973. Annenberg residence. Photograph by Arthur Levine, courtesy of the JPMorgan Chase Corporate History Program and The Rockefeller Archive Center.



THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

ART OF THE AMERICAS EVENING SALE

A SENSE OF PLACE: A CHANGING AMERICAN LANDSCAPE

Previous spread left, lot 407, Fairfield Porter, *The Schooner II*, detail. © 2018 The Estate of Fairfield Porter / Artists Rights Society (ARS), New York.

Previous spread right, lot 403, Charles Ephraim Burchfield, *June Night (Luna Moth, Tulip Tree in Bloom by Moonlight)*, detail. Reproduced with permission from the Charles E. Burchfield Foundation and the Burchfield Penney Art Center.

Left, David Rockefeller in his Chase Manhattan Bank office, with lot 402, Edward Hopper, *Rich's House, North Truro*. Photograph by Mario Merino, courtesy of the JPMorgan Chase Corporate History Program, and The Rockefeller Archive Center. © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art.

Following spread, left, lot 405, Thomas Hart Benton, *Navajo Sand*, detail. © Benton Testamentary Trusts/UMB Bank Trustee/Licensed by VAGA, New York, NY.

Following spread, right, John D. Rockefeller, Jr. and Abby Aldrich Rockefeller camping in Montana, 1926. Photographer unknown. Courtesy of The Rockefeller Archive Center.

While the Rockefeller family name may bring to mind the sleek, towering Art Deco buildings of Rockefeller Center in Manhattan, generations of the family have also had a substantial impact on the broader, natural landscape of America. In fact, when honoring the family for its generous contributions to the preservation of America's open spaces in 2005, the National Audubon Society President, John Flicker, declared, "Cumulatively, no other family in America has made the contribution to conservation that the Rockefeller family has made." (as quoted in A. DePalma, "They Saved Land Like Rockefellers," *New York Times*, November 15, 2005)

In New York City itself, David Rockefeller's father, John D. Rockefeller, Jr., balanced his ambitious development of the Midtown skyline with key contributions to the creation of The Cloisters museum and surrounding Fort Tryon Park in Upper Manhattan, as well as the Palisades Interstate Park across the river in New Jersey. On family trips around the country as a child, David also discovered the wider impact of the Rockefeller contributions to national sites and parks, reflecting in his *Memoirs*, "These early trips, as much as my formal education, helped develop the interests I would pursue and the man I would become…They were extraordinary adventures, which gave me an insight into the values that motivated Father to make philanthropic gifts, not always as part of a grand design but spontaneously, because there were opportunities to do things that needed to be done." (p. 39) For example, in the spring of 1926, when David was eleven years old, he traveled with his parents and three of his older brothers, Nelson, Laurance and Winthrop, to Philadelphia and Virginia to visit historic sites from the Revolutionary and Civil Wars. When their guide in Williamsburg casually pointed out the dilapidated state of many of the buildings, John D. Rockefeller, Jr. recognized the need for funding and, over thirty years, donated approximately $60 million for the acquisition and restoration of Colonial Williamsburg.

With David Rockefeller's generation and their children continuing in this philanthropic tradition, the family has contributed land and funds for National Parks across the entire country, including the Grand Teton, Great Smoky Mountains, Virgin Islands, Yosemite, Big Bend, Glacier, Grand Canyon, Haleakala, Olympic, Rocky Mountain, Shenandoah and Acadia Parks. Closer to home, the family has opened to the public Kykuit, the Westchester, New York, estate built by John D. Rockefeller, Sr., through an agreement with the National Trust for Historic Preservation. The nearby Stone Barns Center for Food & Agriculture was opened in 2004 in memory of David's late wife Peggy, who was passionately involved with farming and deeply aware of the economic difficulties of modern agriculture in America. As David summarized of the philosophy his father employed for his charitable work, "For him philanthropy was about being a good neighbor. Father, drawing on Grandfather's earlier actions, established a powerful example for all members of the Rockefeller family, including me." (p. 488)

Just as the Rockefellers have maintained a deep interest in the natural, traditional landscape of America in the midst of their industrial endeavors, American artists of the first half of the twentieth century also explored ways to preserve in their work the classic spirit of our national lands, while also representing a modern aesthetic and sensibility. As Kathy Curry and Esther Adler wrote in the catalogue for The Museum of Modern Art's 2013 exhibition *American Modern: Hopper to O'Keeffe*, a key theme explored by the artists of this era was "the clash between the urban realities of a rapidly modernizing society and a nostalgia for an idealized American countryside." (p. 10) Indeed, Charles Sheeler and Edward Hopper are renowned for their ability to capture the farms, clapboard houses and rolling hills of the American Northeast in a manner that at once preserves the essence of these symbols of American rural life, yet also simplifies and distills them, forcing the viewer to see everyday views in a new light. Utilizing perspectives more common to the

In New York City itself, David Rockefeller's father, John D. Rockefeller, Jr., balanced his ambitious development of the Midtown skyline with key contributions to the creation of The Cloisters museum and surrounding Fort Tryon Park in Upper Manhattan, as well as the Palisades Interstate Park across the river in New Jersey.

"My aim in painting is always, using nature as the medium, to try to project upon canvas my most intimate reaction to the subject as it appears when I like it most."

—EDWARD HOPPER

Above, Portrait of Edward Hopper in the sand dunes of Cape Cod, c. 1930-1940. Photographer unknown. The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances Mulhall Achilles Library, Gift of The Arthayer R. Sanborn Hopper Collection Trust, Series: Personal Papers, Edward Hopper, Photographs. © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art.

Right, detail of lot 402, Edward Hopper, *Rich's House, North Truro, detail*. © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art.

medium of photography or the ever-more-frequent experience of looking through the window of a passing automobile, their works captured the American scene with a sense of distanced nostalgia, reflecting the zeitgeist during years of economic depression, war and social change.

Hopper himself explained of his subject matter, "My aim in painting is always, using nature as the medium, to try to project upon canvas my most intimate reaction to the subject as it appears when I like it most." (as quoted in R. Hobbs, *Edward Hopper*, New York, 1987, n.p.) Similarly, other Modernist artists of his generation and the next concentrated on the American landscape as a lens through which to express their own feelings and thoughts, foreshadowing the action painters and Abstract Expressionist movement of the Post-War period. John Marin, for instance, wrote of his later oil paintings, "I'm calling my pictures this year 'Movements in Paint' and not movements of boat, sea or sky, because in these new paintings, although I use objects, I am representing paint first of all and not the motif primarily." (as quoted in *Marin in Oil*, Southampton, New York, 1987, p. 55) Fairfield Porter likewise focused on the process of painting, capturing in his works not just picturesque Maine and Southampton landscapes but moreover the essence of his connection with the natural world around him. Modernist watercolorist Charles Burchfield even went a step further, consciously imbuing his anthropomorphized visions of Upstate New York and Ohio with calligraphic symbols meant to evoke in the viewer his own emotional reactions to the surroundings of his daily life.

Above, John D. Rockefeller, Jr. and Abby Aldrich Rockefeller boat on Jenny Lake in Grand Teton National Park in 1931. Photographer unknown. Collection of the Jackson Hole Historical Society and Museum.

Right, Alfred Stieglitz, *Georgia O'Keeffe near 'The Pink House', Taos, New Mexico*, 1929.

Following spread, John D. Rockefeller, Jr. and Abby Aldrich Rockefeller on horseback by Jenny Lake in Grand Teton National Park, Wyoming. Photograph by Laurance Rockefeller. Courtesy of The Rockefeller Archive Center.

One of the areas of the United States which has always provoked a strong emotional and artistic response is the West, a locale that has historically conjured ideas of manifest destiny, discovery, open plains and big skies. David Rockefeller first explored these lands in the summer of 1927 on a ten-thousand-mile, two-month railway trip with his parents and brothers Laurance and Winthrop. Beginning in the Southwest, the family celebrated David's eleventh birthday in Taos, New Mexico, at a traditional fire dance ceremony at Taos Pueblo, before moving through the Grand Canyon toward California and the Pacific Ocean. Riding through the Sierra Mountains to Yosemite and Yellowstone National Parks, young David was captivated throughout by the natural wonders of the region, such as the giant Sequoias and Old Faithful. The group then drove to Jackson Hole, Wyoming, and saw the Grand Teton Mountains, lunching at the JY Ranch, which the family would eventually purchase and at which David and Peggy celebrated both their honeymoon and fortieth anniversary. Throughout the journey, the Rockefellers learned from local naturalists where they could assist, spurring family pledges for years to come.

Artists of the first half of the twentieth century also found the American West a place to escape from the burdens of city living and find new inspiration. Georgia O'Keeffe first visited New Mexico in 1929, and she was immediately captivated by the rugged, open landscape and inherent spirituality of the area. During her frequent visits in the following years and after her permanent move in 1949, O'Keeffe famously captured the natural beauty of the Southwest in a modern abstracted style, emphasizing its undulating forms, bright sunlight and wide spectrum of color. Thomas Hart Benton was also inspired to escape his daily life by traveling around the country on sketching tours looking for a deeper understanding of the American landscape and its people, including during an excursion to Texas and Santa Fe in 1926.

As generations of the Rockefeller family have continuously worked to conserve the important natural and historic landscapes across America, these artists' visual records of their experiences and reactions have preserved for viewers today compelling reflections on an important, eventful era of the nation's history.

401

CHARLES SHEELER (1883-1965)

White Sentinels

signed and dated 'Charles Sheeler - 1942.' (lower right)—signed and dated again and inscribed with title (on the reverse)
tempera on board
15 x 22 in. (38.1 x 55.9 cm.)
Painted in 1942.

$1,000,000-1,500,000

Previous spread left, Charles Sheeler (1883-1965), *Barn, Connecticut*, gelatin silver print, 1941. L-R 1590.2001 © 2018 Museum of Fine Arts, Boston.

Previous spread right, detail of the present lot.

PROVENANCE

The Downtown Gallery, New York.
Mr. and Mrs. Richard Loeb, New York, by 1946.
The Edith Gregor Halpert Collection, New York.
Sotheby Parke-Bernet, New York, *20th Century American Paintings, Drawings, Watercolors and Sculpture: The Edith Gregor Halpert Cllection (The Downtown Gallery),* 14 March 1973, lot 24, sold by the above.
Acquired by the late owners from the above.

EXHIBITED

New York, The Downtown Gallery, *American Art 1942, Opening Exhibition, New Painting and Sculpture,* September 22-October 10, 1942, no. 13.
New York, The Downtown Gallery, *Exhibition of Recent Paintings by Charles Sheeler,* March 5-23, 1946, no. 9.
Rochester, New York, Rochester Memorial Art Gallery, *In Focus: A Look at Realism in Art,* December 28, 1964-January 31, 1965, no. 70, illustrated.
Trenton, New Jersey, The New Jersey State Museum, *Focus on Light,* May 20-September 10, 1967, no. 96, illustrated.
Washington, D.C., National Collection of Fine Arts, Smithsonian Institution; Philadelphia, Pennsylvania, Philadelphia Museum of Art; New York, Whitney Museum of American Art, *Charles Sheeler,* October 10, 1968-April 27, 1969, pp. 22-23, no. 95, illustrated.
Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, *Edith Gregor Halpert Memorial Exhibition,* April 7-June 25, 1972, no. 26.
Corpus Christi, Texas, Art Museum of South Texas, *American Paintings from the Estate of Edith G. Halpert,* January 19-February 10, 1973.
Boston, Massachusetts, Museum of Fine Arts; New York, Whitney Museum of American Art; Dallas, Texas, Dallas Museum of Art, *Charles Sheeler: Paintings, Drawings, Photographs,* October 13, 1987-July 10, 1988, no. 65.

LITERATURE

J. Gibbs, "Cross-Section of Sheeler's Classic Precision," *Art Digest,* vol. XX, March 1946, p. 9, illustrated.
L. Dochterman, *The Stylistic Development of the Work of Charles Sheeler,* Ph.D. dissertation, University of Iowa, 1963, no. 47.270.
Art News, vol. LXXII, February 1973, p. 8, illustrated.
S. Reich, "The Halpert Sale, A Personal View," *American Art Review,* vol. I, September-October 1973, p. 86, illustrated.
J. Barnitz, *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* vol. II, New York, 1988, pp. 114-16, no. 55, illustrated.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.

402

EDWARD HOPPER (1882-1967)

Rich's House

signed and inscribed 'Edward Hopper/North Truro' (lower right)
watercolor and charcoal on paper
image, 16 x 25 in. (40.6 x 63.5 cm.);
sheet, 16¾ x 25¾ in. (42.5 x 65.4 cm.)
Executed in 1930.

$2,000,000-3,000,000

PROVENANCE

The artist.
Frank K.M. Rehn, Inc., New York, acquired from the above, 1930.
E. Weyhe, Inc., New York.
Acquired by the late owners from the above, 1952.

EXHIBITED

Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts, *The Thirty-second Annual Philadelphia Water Color Exhibition, and the Thirty-third Annual Exhibition of Miniatures,* November 4-December 9, 1934, no. 166, illustrated.
Wallingford, Connecticut, The Choate School, January 3-February 1, 1965.
New Brunswick, New Jersey, Rutgers University, Jane Voorhees Zimmerli Art Museum, *Hopper's Places,* September 8-November 3, 1985, pp. 12, 70, 73, no. 13, pl. 18, illustrated.

LITERATURE

Artist's ledger: Book I, 1913-63, p. 74.
G. Levin, *Hopper's Places,* New York, 1985, pp. 70, 75, pl. 18, illustrated.
J. Barnitz, *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* vol. II, New York, 1988, pp. 90-91, no. 41, illustrated.
G. Levin, *Edward Hopper, A Catalogue Raisonné,* vol. II, New York, 1995, p. 222, no. W-253, illustrated.
G. Levin, *Edward Hopper: An Intimate Biography,* Berkeley, California, 1995, p. 231.
D. Lyons, *Edward Hopper: A Journal of His Work,* New York, 1997, p. 35.
G. Levin, *The Complete Watercolors of Edward Hopper,* New York, 2001, p. 222, no. W-253, illustrated.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.

403

CHARLES EPHRAIM BURCHFIELD (1893-1967)

June Night (Luna Moth, Tulip Tree in Bloom by Moonlight)

signed with initials in monogram and dated 'CEB/1959' (lower left)—dated again 'June 27, 1959' and inscribed with title (on the reverse)
watercolor and charcoal on joined paper laid down on board
39¾ x 33 in. (101 x 83.8 cm.)
Executed in 1959.

$600,000-800,000

1959

Right, Portrait of Charles Burchfield. Photographer unknown.

Right page, detail of the present lot.

"A purely imaginary conception. A luna moth alighting on a flower of the tulip tree. Through the jagged opening formed by the leaves of the tree can be seen a glowing half-moon. The mystery of a June night in the woods."

—CHARLES BURCHFIELD

PROVENANCE

Frank K.M. Rehn, Inc., New York.
Acquired by the late owners from the above, 1960.

EXHIBITED

Buffalo, New York, State University College at Buffalo, Upton Hall Gallery, *Charles Burchfield: Recent Paintings*, April 24-May 19, 1963, pp. 10-12, no. 24, illustrated.
Wallingford, Connecticut, The Choate School, January 3-February 1, 1965.
Buffalo, New York, State University College at Buffalo, Charles Burchfield Center, *Two New York City Collections of Works by Charles E. Burchfield: Chase Manhattan Bank and Dr. Theodor Braasch*, October 1, 1967-January 30, 1968.
Utica, New York, Munson-Williams-Proctor Institute, *The Nature of Charles Burchfield: A Memorial Exhibition, 1893-1967*, April 9-June 14, 1970, no. 257.
New York, The Drawing Center, *Charles E. Burchfield: The Sacred Woods*, June 10-July 30, 1993, pp. 101, 116, fig. 46, illustrated.

LITERATURE

C.E. Burchfield, *Journals*, vol. 59, 1959, pp. 81, 121.
J.S. Trovato, *Charles Burchfield: Catalogue of Paintings in Public and Private Collections*, Utica, New York, 1970, p. 276, no. 1187 (as *June Night (Luna Moth and Tulip Tree in Bloom)*).
J. Barnitz, *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 94-96, no. 44, illustrated (as *June Night (Luna moth and tulip tree in bloom)*).

We would like to thank Nancy Weekly, Burchfield Scholar at the Burchfield Penney Art Center, for her assistance with cataloguing this lot.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

404

GEORGIA O'KEEFFE (1887-1986)

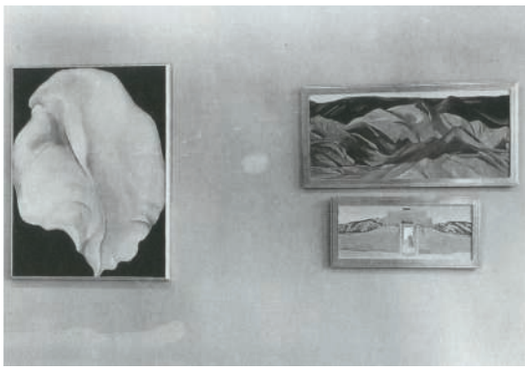
Near Abiquiu, New Mexico

signed with initials 'OK' in artist's star device (on the backing board)
oil on canvas
16 x 36 in. (40.6 x 91.4 cm.)
Painted in 1931.

$3,000,000-5,000,000

Below, Photograph by Dorothy Norman © 1998 Center for Creative Photography, UA Foundation. *Untitled*, ca. 1931/1932 [installation view, Georgia O'Keeffe Exhibition, at An American Place]. O'Keeffe artworks © 2018 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.

Right, O'Keeffe's house at Ghost Ranch. Photograph by Myron Wood, © Pikes Peak Library District, 002-9217.



PROVENANCE

The Downtown Gallery, New York.
Pearley and Norine Brissenden, West Vancouver, Canada, 1956.
The Vancouver Foundation, West Vancouver, Canada, by bequest from the above, 1991.
Buschlen Mowatt Gallery, Vancouver, Canada.
Acquired by the late owner from the above, 1997.

EXHIBITED

New York, An American Place, *Georgia O'Keeffe: 33 New Paintings (New Mexico)*, December 27, 1931-February 11, 1932, (possibly) no. 32.
St. Louis, Missouri, City Art Museum, *27th Annual Exhibition of Paintings by American Artists*, August 15-October 16, 1932, no. 36.
Chicago, Illinois, Art Institute of Chicago, *Georgia O'Keeffe*, January 21-February 22, 1943, no. 42.
Vancouver, Canada, Vancouver Art Gallery, 1992, on extended loan.
Kleinburg, Ontario, Canada, McMichael Canadian Art Collection; Vancouver, Canada, Vancouver Art Gallery; Colorado Springs, Colorado, Colorado Springs Fine Art Center; Charleston, South Carolina, Gibbes Museum of Art, *The Informing Spirit: Art of the American Southwest and West Coast Canada, 1925-1945*, January 30, 1994-March 26, 1995, no. 2.
Santa Fe, New Mexico, Georgia O'Keeffe Museum, *Georgia O'Keeffe and New Mexico: A Sense of Place*, June 11-September 12, 2004, no. 16.

LITERATURE

V. Hunter, "A Note on Georgia O'Keeffe," *Contemporary Arts of the South and Southwest*, November-December 1932, p. 7, illustrated (as *Toward Abiquiu, New Mexico*).
B.B. Lynes, *Georgia O'Keeffe: Catalogue Raisonné*, vol. I, New Haven, Connecticut, 1999, p. 486, no. 794, illustrated.
N. Reily, *Georgia O'Keeffe: A Private Friendship, Part 1: Walking the Sun Prairie Land*, Santa Fe, New Mexico, 2007, p. 318.
W. Adelson, *et al., The David and Peggy Rockefeller Collection: Supplement*, vol. V, New York, 2015, pp. 73-75, no. 18, illustrated.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

405

THOMAS HART BENTON (1889-1975)

Navajo Sand

signed 'Benton' (lower right)—signed again, inscribed with title and dated 'First painted in 1926...Repainted Nov. 1966' (on the reverse)
tempera on masonite
18¾ x 23⅞ in. (47.6 x 60.6 cm.)
Painted in 1926 and 1966.

$1,500,000-2,500,000

PROVENANCE

ACA Galleries, Inc., New York.
Private collection, New York.
Christie's, New York, 25 May 1989, lot 355A, sold by the above.
Acquired by the late owners from the above.

LITERATURE

R. Ellsworth, *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* vol. III, New York, 1993, pp. 436-37, no. 325, illustrated.

This work will be included in the forthcoming Thomas Hart Benton *catalogue raisonné* being prepared by the Thomas Hart Benton Catalogue Raisonné Foundation. Committee Members: Dr. Henry Adams, Jessie Benton, Anthony Benton Gude, Andrew Thompson and Michael Owen.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.

406

GEORGIA O'KEEFFE (1887-1986)

New Mexico—Near Taos

oil on canvas laid down on board
17¾ x 23⅞ in. (45.1 x 60.7 cm.)
Painted in 1929.

$2,000,000-3,000,000

Above, Todd Webb, *O'Keeffe Photographing the Chama River, New Mexico,* 1961. © Todd Webb, Courtesy of Evans Gallery and Estate of Todd & Lucille Webb, Portland, Maine.

Right, Hills of Abiquiu. Photograph by Myron Wood, © Pikes Peak Library District, 002-9213.

PROVENANCE

The artist.
The Downtown Gallery, New York.
Mr. and Mrs. J.L. Gitterman, Jr., New York.
The Edith Gregor Halpert Collection, New York.
Sotheby Parke-Bernet, New York, *20th Century American Paintings, Drawings, Watercolors and Sculpture: The Edith Gregor Halpert Collection (The Downtown Gallery),* 14 March 1973, lot 67, sold by the above.
Acquired by the late owners from the above.

EXHIBITED

Valparaiso, Indiana, Sloan Gallery of American Art, January 1962.
Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, *American Landscape: A Changing Frontier, In Commemoration of the Fiftieth Anniversary of the National Park Service,* April 28-June 19, 1966, fig. 7, illustrated.
Kalamazoo, Michigan, Kalamazoo Art Center, *Paintings by American Masters: Fifth Anniversary Exhibition,* September 14-October 19, 1966, p. 15, illustrated.
New York, The Downtown Gallery, *Group Show with Morris Broderson,* November-December 1966.
Storrs, Connecticut, University of Connecticut Museum of Art, *Edith Halpert and The Downtown Gallery,* May 25-September 1, 1968, no. 18, illustrated.
Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, *Edith Gregor Halpert Memorial Exhibition,* April 7-June 25, 1972, no. 20.

LITERATURE

S. Reich, "The Halpert Sale, A Personal View," *American Art Review,* vol. I, September-October 1973, pp. 77, 81, illustrated.
R. Ellsworth, *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* vol. III, New York, 1993, pp. 110-11, no. 53, illustrated.
B.B. Lynes, *Georgia O'Keeffe: Catalogue Raisonné,* vol. I, New Haven, Connecticut, 1999, p. 410, no. 682, illustrated.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

407

FAIRFIELD PORTER (1907-1975)

The Schooner II

signed and dated 'Fairfield Porter 1965' (lower right)—signed and dated again and inscribed with title (on the stretcher)
oil on canvas
37⅛ x 54⅛ in. (94.2 x 137.5 cm.)
Painted in 1965.

$1,000,000-1,500,000

"The paintings of Fairfield Porter…have long interested Peggy and me both because they are beautifully realized and because so many of them have as subjects the coast of Maine. The Porters owned Great Spruce Head Island in Penobscot Bay, which we often sailed by on cruises going westerly from Sag Harbor."

—DAVID ROCKEFELLER

PROVENANCE
[With]Tibor de Nagy Gallery, New York, 1965.
Acquired by the late owners from the above, 1965.

EXHIBITED
New York, Tibor de Nagy Gallery, *Fairfield Porter: Recent Paintings*, February 15-March 5, 1966.
Boston, Massachusetts, Museum of Fine Arts, *Fairfield Porter: Realist Painter in an Age of Abstraction*, January 12-March 13, 1983, pp. 36, 104, no. 50, illustrated.

LITERATURE
D. Thomas, "Fairfield Porter—Poet of Penobscot Bay," *Down East: The Magazine of Maine*, vol. XXX, no. 1, August 1983, p. 3, cover illustration.
J. Barnitz, *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 129-30, no. 62, illustrated.
J. Ludman, "Checklist of Paintings by Fairfield Porter," *Fairfield Porter: An American Classic*, New York, 1992, p. 295.
J. Ludman, *Fairfield Porter: A Catalogue Raisonné of the Paintings, Watercolors, and Pastels*, New York, 2001, p. 216, no. L516.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.

408

EDWARD HOPPER (1882-1967)

Cape Ann Granite

signed 'Edward Hopper' (lower right)
oil on canvas
29 x 40¼ in. (71.1 x 102.2 cm.)
Painted in 1928.

$6,000,000-8,000,000

PROVENANCE

Frank K.M. Rehn, Inc., New York.
Mr. and Mrs. Benjamin H. Dibblee, San Francisco, California, 1929.
Mrs. John C. Kittle, Ross, California, 1977.
Andrew Crispo Gallery, New York.
Sotheby's, New York, 3 December 1987, lot 335, sold by the above.
Acquired by the late owners from the above.

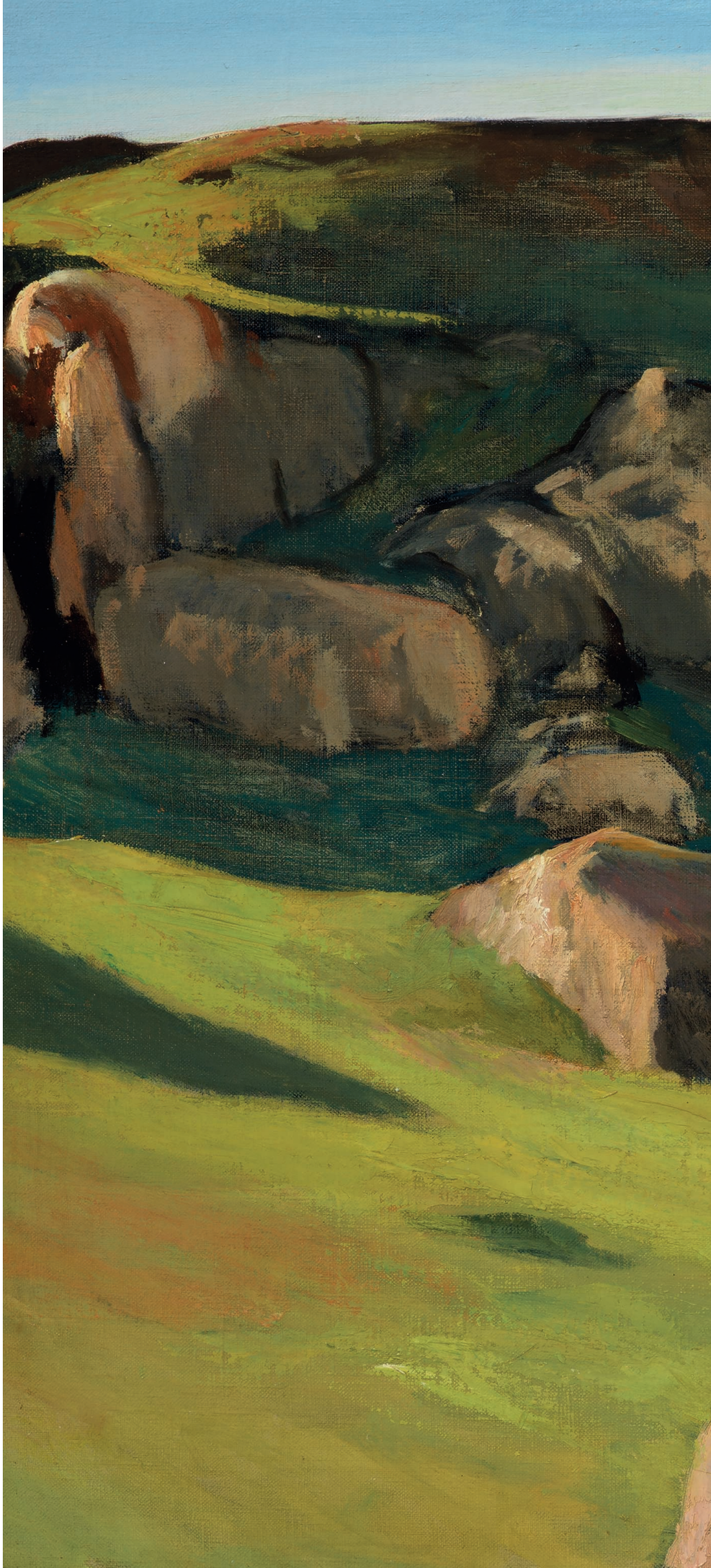
EXHIBITED

New York, Frank K.M. Rehn, Inc., *Paintings and Watercolors by Edward Hopper*, January 21-February 2, 1929, no. 10.
New York, The Museum of Modern Art, *Edward Hopper Retrospective Exhibition*, November 1-December 7, 1933, p. 14, no. 9, illustrated.
Chicago, Illinois, Arts Club of Chicago, *Exhibition of Paintings by Edward Hopper*, January 1934, no. 6.
San Francisco, California, San Francisco Museum of Art, *Contemporary Art, Paintings, Watercolors and Sculpture Owned in the San Francisco Bay Region, Fifth Anniversary Exhibition*, January 18-February 5, 1940, no. 143, illustrated.
New York, Whitney Museum of American Art; Boston, Massachusetts, Museum of Fine Arts; Detroit, Michigan, Detroit Institute of Arts, *Edward Hopper Retrospective Exhibition*, February 11-July 2, 1950, p. 55, no. 27.

LITERATURE

Artist's ledger: Book I, 1913-63, p. 56.
R. Cortissoz, "Examples of French and American Art: Two Americans," *The New York Herald Tribune*, January 27, 1929, Section 7, p. 10.
E.A. Jewell, "Group of Five, and Other Art Shows Visited," *The New York Times*, January 27, 1929, Section 10, p. 19.
G.P. du Bois, *Edward Hopper: American Artist Series*, New York, 1931, p. 37, illustrated.
Index of Twentieth Century Artists, vol. I, New York, 1934, p. 157.
L. Goodrich, *Edward Hopper*, New York, 1971, p. 199, illustrated.
G. Levin, *Hopper's Places*, New York, 1985, p. 52.
J. Barnitz, *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 390-91, no. 259, illustrated.
G. Levin, *Edward Hopper: A Catalogue Raisonné*, vol. III, New York, 1995, p. 182, no. O-260, illustrated.
G. Levin, *Edward Hopper: An Intimate Biography*, Berkeley, California, 1995, p. 217.
D. Lyons, *Edward Hopper: A Journal of His Work*, New York, 1997, p. 29.
G. Levin, *The Complete Oil Paintings of Edward Hopper*, New York, 2001, p. 182, no. O-260, illustrated.
D. Ottinger, *et al.*, *Hopper*, exhibition catalogue, Paris, France, 2012, p. 260.

Feature essay with in depth information for this lot can be found at the back of the catalogue.



Detail of the present lot.

409

JOHN MARIN (1870-1953)

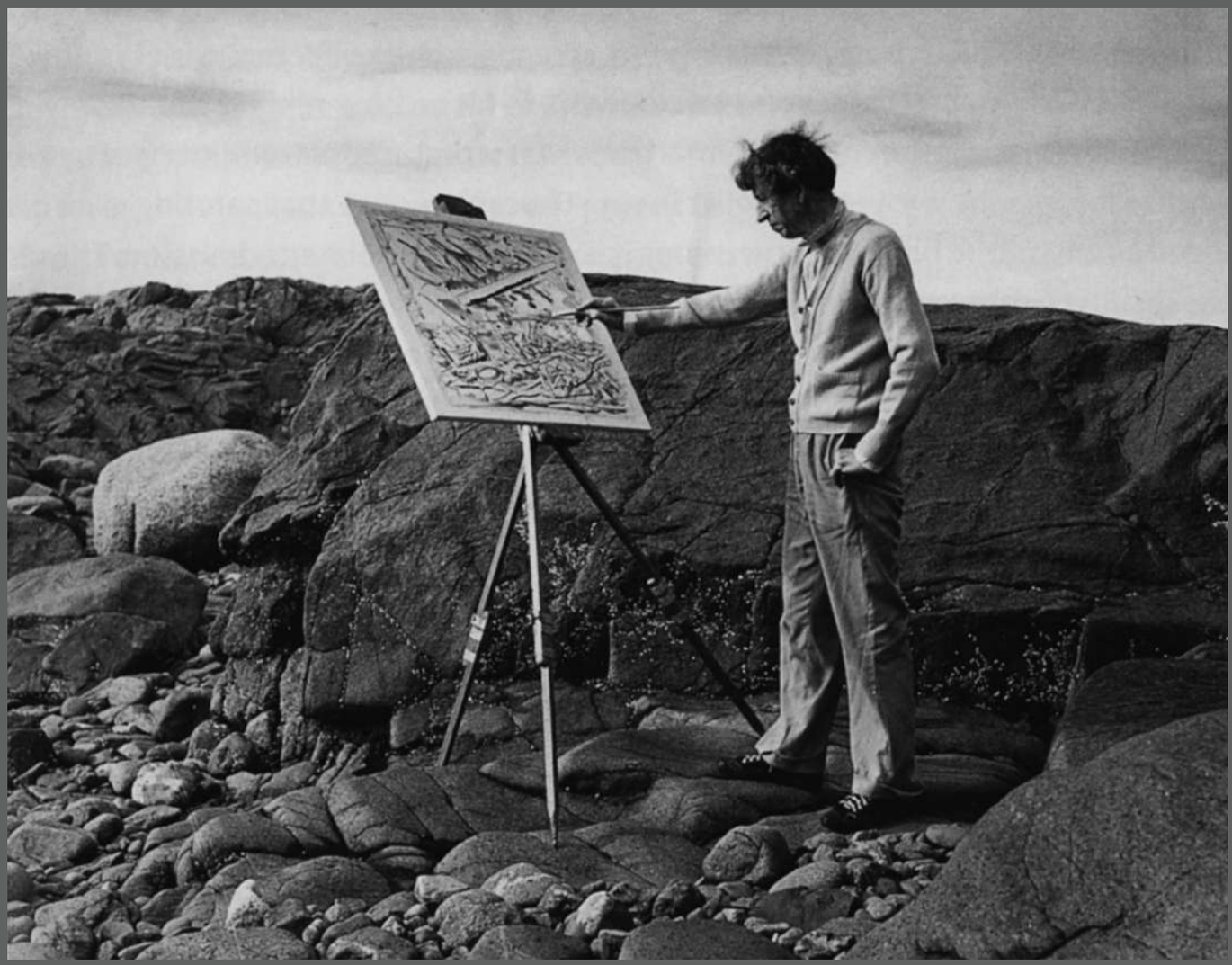
Sea in Blue, Grey and Light Red

signed and dated 'Marin 48' (lower right)—inscribed with title (on the stretcher)
oil on canvas
25 x 30 in. (63.5 x 76.2 cm.)
Painted in 1948.

$600,000-800,000

"I think this is quite a wonderful Marin, and the fact that it is still in its original frame, which was painted by the artist himself, is of special interest. We acquired this work directly from the artist's son, John, when we called on him and his wife, Norma, in 1978 at their gallery at Cape Split."

—DAVID ROCKEFELLER



PROVENANCE
The artist.
Estate of the above.
Cape Split Place, Inc., Addison, Maine.
Acquired by the late owners from the above, 1978.

EXHIBITED
New York, An American Place, *John Marin's New Paintings in Oil and Watercolor,* December 7, 1948-January 31, 1949.
Trenton, New Jersey, The New Jersey State Museum, *John Marin: A Retrospective Exhibition,* December 3, 1950-January 21, 1951, no. 33.
New York, The Downtown Gallery, *John Marin: Paintings in Oil, 1903 to 1953,* January 8-February 2, 1963, no. 22.
La Jolla, California, Museum of Art, *Marsden Hartley—John Marin,* February 12-March 27, 1966, no. 37.
Addison, Maine, Cape Split Place, Inc.; Hanover, New Hampshire, Dartmouth College Museum Galleries; Worcester, Massachusetts, Worcester Art Museum; Trenton, New Jersey, The New Jersey State Museum, *John Marin's Maine—A Tribute,* August 1, 1978-June 24, 1979, no. 30.
Portland, Maine, Portland Museum of Art, *John Marin in Maine,* May 22-September 8, 1985, no. 76.
Southampton, New York, Parrish Art Museum; West Palm Beach, Florida, Norton Gallery and School of Art; Savannah, Georgia, Telfair Academy of Arts and Sciences; University Park, Pennsylvania, Pennsylvania State University Museum of Art; Buffalo, New York, Albright-Knox Art Gallery, *Marin in Oil,* July 18, 1987-September 4, 1988, pp. 109, 122, no. 44, illustrated.

LITERATURE
S. Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné,* vol. II, Phoenix, Arizona, 1970, p. 763, no. 48.23, illustrated.
J. Barnitz, *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* vol. II, New York, 1988, pp. 86-87, no. 39, illustrated.

Please note the present lot retains its original frame by the artist.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Left, detail of the present lot.

Above, John Marin painting outdoors, ca. 1950 / unidentified photographer. Miscellaneous photographs collection. Archives of American Art, Smithsonian Institution. © 2018 Estate of John Marin / Artists Rights Society (ARS), New York.

410

CHARLES EPHRAIM BURCHFIELD (1893-1967)

Country Home in Midsummer

signed with initials in monogram 'CEB' (lower left)
watercolor and charcoal on paper laid down on board
23¼ x 30 in. (59.1 x 76.2 cm.)
Executed in 1951.

$150,000-250,000

PROVENANCE
Frank K.M. Rehn, Inc., New York.
Acquired by the late owners from the above, 1952.

LITERATURE
C.E. Burchfield, *Journals*, vol. 52, July 30, 1951, p. 116.
J.S. Trovato, *Charles Burchfield: Catalogue of Paintings in Public and Private Collections*, Utica, New York, 1970, p. 318, no. 1339.
J. Barnitz, *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, p. 94, no. 43, illustrated.

We would like to thank Nancy Weekly, Burchfield Scholar at the Burchfield Penney Art Center, for her assistance with cataloguing this lot.

"To country below Dayton (on 18)–painting of an old Gothic House I had seen last August–with heat & insect rhythms Paint until 2:00–Lunch by road, in shadow of trees which overhung from a woods–"

–CHARLES BURCHFIELD, 1951

Left, detail of the present lot.

Above, David Rockefeller *circa* 1955, with the present lot. Photo by Slim Aarons/Getty Images.

"One of my strongest memories is [my mother's] love of art and how she subtly and patiently conveyed it to me. Beautiful objects came alive in her hands, as if her appreciation provided them with a special aura of beauty. The longer she looked at a painting, the more she would find in it, as if by some magic she had opened new depths, new dimensions not accessible to ordinary people. By her side I absorbed some of her taste and intuition, which in her was unfailing. I learned more from her about art than from all the art historians and curators who have informed me about the technical aspects of art history and art appreciation over the years."

DAVID ROCKEFELLER

WOMEN OF THE MODERN

Previous spread, lot 413, Charles Sheeler, *View of Central Park*, detail.

Left, Abby Aldrich Rockefeller with a young David Rockefeller. Photographs by Arnold Genthe. Courtesy of The Rockefeller Archive Center.

Right, Abby Aldrich Rockefeller with an Asian vase. Photograph by Arnold Genthe. Courtesy of The Rockefeller Archive Center.

David Rockefeller credits his mother, Abby Aldrich Rockefeller, for his lifelong passion for the arts, noting in his autobiography *Memoirs*, "One of my strongest memories is [my mother's] love of art and how she subtly and patiently conveyed it to me. Beautiful objects came alive in her hands, as if her appreciation provided them with a special aura of beauty. The longer she looked at a painting, the more she would find in it, as if by some magic she had opened new depths, new dimensions not accessible to ordinary people. By her side I absorbed some of her taste and intuition, which in her was unfailing. I learned more from her about art than from all the art historians and curators who have informed me about the technical aspects of art history and art appreciation over the years." (*Memoirs*, New York, 2003, p. 17)

Abby Aldrich Rockefeller began collecting in the early 1920s. Her tastes were eclectic but her interest in modern American painting was honed by a young New York gallerist, Edith Halpert, of The Downtown Gallery located on West 13th Street. As Abby's biographer Bernice Kert notes in *Abby Aldrich Rockefeller: The Woman in the Family*, "Abby took an immense liking to twenty-eight year-old Halpert, a young woman who combined entrepreneurial shrewdness with an intimate knowledge of the art world…Edith preached a form of cultural nationalism in devoting her life to the cause of the American artists. Such a passion—i.e., support of American art—would appeal to Abby, who believed deeply in American creativity. The fact that Edith was a woman making her way in the man's world of art dealers would also appeal to her; 'very interesting and able,' Abby wrote of Edith." (*Abby Aldrich Rockefeller: The Woman in the Family*, New York, 1993, p. 254) Halpert opened her gallery in 1926 with a solid stable of artists which was constantly expanding. Ultimately she represented the most important artists of American Art in the first half of the 20th century including, to name a few, Stuart Davis, Arthur Dove, Jacob Lawrence, Charles Sheeler and, for a brief interlude, Georgia O'Keeffe. By the late 1920s and for some time to come, Abby was Edith's biggest patron. Edith admired her client, and not solely for her patronage, writing, "Some have vision, some have courage, but it is rare to find someone who has both vision and courage...American art, American artists, and the American public...acknowledge a great debt to you." (as quoted in *Abby Aldrich Rockefeller: The Woman in the Family*, p. 314)

Edith also enabled direct conversations with many of the artists in her stable, some of whom became dear friends, including William and Marguerite Zorach. Other artists received, through Edith, direct commissions from Abby to paint works of great personal significance to the family. David Rockefeller notes,

Right, Charles Sheeler, *Edith Gregor Halpert, c. 1940*. Downtown Gallery Records, Archives of American Art, Smithsonian Institution.

Below, The Downtown Gallery, 113 West 13th Street, *circa* 1939. Photographer unknown. Courtesy NYC Municipal Archives.

Right page, lot 411, Stefan Hirsch, *Midtown Range*, detail.

Following spread left, Abby Aldrich Rockefeller's Modern Art Gallery at 10 West 54th Street. Photograph by Samuel H. Gottscho, courtesy of The Rockefeller Archive Center.

Following spread right, lot 416, Charles Demuth, *Zinnias: A Double-Sided Work*.

"Mother commissioned Stefan Hirsch, a promising young artist, to paint the view from my fifth-floor bedroom window at 10 West 54th Street in 1930. Hirsch's cityscape, *Midtown Range*, is dominated by the glowing white towers of the Chrysler and Empire State Buildings rising majestically in the distance and punctuated by the graceful spires of Saint Patrick's Cathedral in the middle ground. The foreground, the neighborhood just to our south, much of it owned by Columbia University, is flat, featureless, and undistinguished." (*Memoirs*, p. 51) This foreground, of course, depicts what was to become one of the family's most enduring legacies, Rockefeller Center.

In January 1929, John D. Rockefeller, Jr. signed a lease on a large plot of land belonging to Columbia University. Over the next decade, Rockefeller Center was built and developed into the most important and progressive example of the International Style. A complex feat of urban planning, architectural prowess and wholly integrated artistic achievements, Rockefeller Center is, to quote scholar William C. Agee, a 'living museum.' (*A Living Museum: Rockefeller Center in American Art and Culture*, New York, 2014, p. 4) Artists, architects and designers were all contributors to the complex, and Donald Deskey, who had been hired by Edith Halpert to design her 'Daylight Gallery' on West 13th Street and the groundbreaking furnishings for her Municipal Art Fair, was commissioned to oversee the art and interiors. Concurrent to the building of Rockefeller Center, several other symbiotic developments were underway, including the renovation of a personal gallery in the Rockefeller family home to house Abby's ever growing collection of Modern Art and the conception of a new museum, dedicated to displaying Modern Art.

John D. Rockefeller, Jr. and Abby's interest in American Folk Art and porcelain were very much shared. Abby was unable, however, to persuade her husband as to the merits of the so called 'American Scene' painters. Given her voracious appetite for acquiring works, all the more impressive for having done so on a relatively modest budget, Abby decided to build her own gallery within the context of their vast home on West 54th Street. She enlisted Deskey to renovate the space, which was heralded in the press: "'Quietly and without fanfare or publicity, one of the most personal and, therefore, one of the most interesting collections of contemporary art has been forming during the last

"There is no doubt that the moving spirit was Abby Aldrich Rockefeller…She had the foresight and the wisdom. Lillie Bliss had the collection and Mary Sullivan had a wonderful spirit, but Abby was the leader. Had she been a man she could have commanded an army. The museum was her full-time occupation, as compelling and demanding as any high-powered position in the larger world."

—PHILIP JOHNSON

four years,' a correspondent for Vogue wrote. 'This is the Mrs. John D. Rockefeller, Junior, collection, which has recently been installed in modern galleries designed by Donald Deskey...Her collection has the validity of a strongly felt personal predilection and a spirit of adventure resulting from exploring uncharted aesthetic territory." (*Abby Aldrich Rockefeller: The Woman in the Family*, p. 297) Dorothy Miller, a curator of painting at MoMA, wrote that Abby was likely the first collector in the U.S. to have such a gallery, noting, "'Here she arranged continually changing exhibitions of the works in her collection in order that she might study the various phases of contemporary expression... Here many of her friends saw modern American art for the first time.' By hanging the small pieces—drawings, watercolors, and sketches for larger works—she could study them carefully before proceeding to the purchase of the oils. 'The richness and variety of her collection of watercolors and drawings are in part the result of this procedure, Miller wrote.'" (*Abby Aldrich Rockefeller: The Woman in the Family*, p. 299)

Their resultant collaboration created an arts sanctuary for Abby and the site of many meetings for the burgeoning foundation of The Museum of Modern Art. David noted of his mother, "Her interest in contemporary American artists emerged during the 1920s. Under the guidance of Edith Halpert…Mother acquired works by Sheeler, Hopper, Demuth, Burchfield, and Arthur Davies. It was during this time that Mother came to know Lillie Bliss and Mary Quinn Sullivan, who shared her excitement about modern art. The three of them were concerned that talented artists had little prospect of being shown by a museum until they were dead—if then. They decided to establish a museum of modern art where the works of contemporary artists would be shown. It was through their initiative that the Museum of Modern Art (MoMA) came into being in late 1929." (*Memoirs*, pp. 23-24)

Lillie P. Bliss and Mary Sullivan were also patrons of The Downtown Gallery. Edith Halpert had proposed an idea to create a collection of Modern American Art in New York, the "logical art center of this country," which involved establishing a committee of ten women to fund new acquisitions of living American artists for The Metropolitan Museum of Art. Perhaps expanding on Edith's concept, Abby, along with Bliss and Sullivan, instead set about to create the Museum of Modern Art. They enlisted the help of Conger Goodyear, former director of the Buffalo Museum of Art, and placed Alfred J. Barr, noted scholar and professor at Wellesley, at the helm as director. While the foundation of the museum was very much a collaboration, renowned architect Philip Johnson, who mounted MoMA's first exhibition on Modern Architecture noted, "There is no doubt that the moving spirit was Abby Aldrich Rockefeller…She had the foresight and the wisdom. Lillie Bliss had the collection and Mary Sullivan had a wonderful spirit, but Abby was the leader. Had she been a man she could have commanded an army. The museum was her full-time occupation, as compelling and demanding as any high-powered position in the larger world." (*Abby Aldrich Rockefeller: The Woman in the Family*, p. 267)

Abby's almost preternatural vision as a collector, her foresight in founding one of the city's most important cultural institutions, as well as the legacy of her husband's accomplishment in the development of another kind of museum, Rockefeller Center, was carried on through her children. As David noted, almost all of the works in his first home were gifts from his mother. He wrote, "Although she had an expert's understanding, Mother also approached art emotionally, and she wanted her children to revel in the full beauty of a painting, print, or piece of porcelain. Above all she taught me and my siblings to be open to all art—to allow its colors, texture, composition, and content to speak to us; to understand what the artist was trying to do and how the work might provide a challenging or reassuring glimpse of the world around us. It was often a deeply enthralling experience. I owe much to Mother, but her patient transmission of her love of art is a treasure beyond calculation." (*Memoirs*, p. 442) David and Peggy's choices in their own collecting journey reflect a deep appreciation and understanding of the American moderns that Abby so championed as well as those artists of the next generation, including Milton Avery, Alexander Calder and Willem De Kooning.

Top left, exterior of MoMA, designed by Architects Philip L. Goodwin and Edward Durrell Stone, on West 53rd St. on the day of its opening. Photograph by Herbert Gehr/The LIFE Images Collection/Getty Images.

Bottom left, Abby Aldrich Rockefeller's private art gallery at 10 West 54th Street. Photograph by Samuel H. Gottscho, courtesy of The Rockefeller Archive Center.

411

STEFAN HIRSCH (1899-1964)

Midtown Range

signed and dated 'Stefan Hirsch 1931' (lower left)
oil on canvas laid down on board
26¾ x 36 in. (68 x 91.4 cm.)
Painted in 1931.

$100,000-150,000

"Mother commissioned Stefan Hirsch, a promising young artist, to paint the view from my fifth-floor bedroom window at 10 West 54th Street in 1930. Hirsch's cityscape, Midtown Range*, is dominated by the glowing white towers of the Chrysler and Empire State Buildings rising majestically in the distance and punctuated by the graceful spires of Saint Patrick's Cathedral in the middle ground. The foreground, the neighborhood just to our south, much of it owned by Columbia University, is flat, featureless, and undistinguished."*

DAVID ROCKEFELLER

PROVENANCE

The artist.
[With]The Downtown Gallery, New York.
Abby Aldrich Rockefeller, New York, commissioned from the above, 1931.
Jean Mauzé, 1941.
Nelson A. Rockefeller, 1962.
Estate of the above, 1979.
Acquired by the late owners from the above, 1980.

EXHIBITED

New York, The Downtown Gallery, *Stefan Hirsch*, November 18-December 9, 1932, no. 15.
New York, Whitney Museum of American Art, *Twentieth Century New York in Paintings and Prints*, November 9-30, 1933.
Annandale-on-Hudson, New York, Bard College, *Stefan Hirsch, 1899-1964: Retrospective Exhibition*, September 9-27, 1971.
Washington, D.C., The Phillips Collection, *Stefan Hirsch*, November 5-December 4, 1977.

LITERATURE

J. Perrone, "Stefan Hirsch," *Artforum*, January 1980.
J. Barnitz, *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 117-18, no. 56, illustrated.
D. Rockefeller, *Memoirs*, New York, 2003, p. 51.

Detail of the present lot.

■412

ALEXANDER CALDER (1898-1976)

The Plow

signed with the artist's monogram and dated 'CA 67' (on the base)
stabile—sheet metal and paint
72 x 58 x 56 in. (182.8 x 147.3 x 142.2 cm.)
Executed in 1967.

$2,500,000-3,500,000

PROVENANCE
Commissioned by the late owners from the artist through Perls Galleries, New York, 1967.

LITERATURE
J. Barnitz, *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* vol. II, New York, 1988, pp. 175-76, no. 87, illustrated.

This work is registered in the archives of the Calder Foundation, New York, under application number A28403.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Previous and following spreads, detail of the present lot.

"Calder has always been an engineer. He has clothed the forces of his engineering with his joyful imagination and his lithe sense of beauty. But the well-spring of his art remains the thrusts, the tensions, the stress-loads, the balances, the force of gravity, which the engineer proceeds to adjust and join."

ROBERT OSBORN

413

CHARLES SHEELER (1883-1965)

View of Central Park

signed, dated and inscribed 'Mrs. Rockefeller/by Charles Sheeler, 1932' (lower left)
conté crayon on paper
17⅞ x 19⅛ in. (45.4 x 48.6 cm.)
Executed in 1932.

$300,000-500,000

PROVENANCE
The artist.
[With]The Downtown Gallery, New York.
Abby Aldrich Rockefeller, New York, commissioned from the above, 1932.
Estate of the above, 1948.
Mr. and Mrs. Winthrop Rockefeller, Little Rock, Arkansas, 1958.
Estate of Winthrop Rockefeller, 1974.
Acquired by the late owners from the above, 1974.

EXHIBITED
Cambridge, Massachusetts, Harvard University, Fogg Art Museum, *Watercolors and Drawings by Charles Burchfield, Edward Hopper and Charles Sheeler,* December 5-31, 1934.
Detroit, Michigan, Society of Arts and Crafts, *An Exhibition of Paintings by Charles Burchfield and Charles Sheeler,* January 16-February 2, 1935, no. 27.
New York, The Museum of Modern Art, *Charles Sheeler: Paintings, Drawings, Photographs,* October 2-November 1, 1939, p. 51, no. 92.
Washington, D.C., National Collection of Fine Arts, Smithsonian Institution; Philadelphia, Pennsylvania, Philadelphia Museum of Art; New York, Whitney Museum of American Art, *Charles Sheeler,* October 10, 1968-April 27, 1969, pp. 20, 120, no. 65, illustrated.
New York, Hirschl & Adler Galleries, Inc., *The Artist in the Park*, April 29-May 30, 1980, p. 10, no. 92.
West Berlin, Germany, Akademic der Künste; Hamburg, Germany, Kunstverein, *America, Traum und Depression 1920-40,* November 9-February 15, 1981, p. 116, no. 302, fig. 51, illustrated.
Boston, Massachusetts, Museum of Fine Arts; New York, Whitney Museum of American Art; Dallas, Texas, Dallas Museum of Art, *Charles Sheeler: Paintings, Drawings, Photographs,* October 13, 1987-July 10, 1988, pp. 144-45, no. 47, illustrated.
Washington, D.C., Archives of American Art, *Dorothy C. Miller and Holger Cahill: An Exhibition of Paintings, Sculpture, and Documents from the Decade 1929-1939,* April 15-June 18, 1993, p. 12.
New York, Hirschl & Adler Galleries, Inc., *Celebrating Central Park: 1853-2003,* May 1-July 3, 2003.

LITERATURE
"53rd Street Patron," *Time,* vol. XXVII, no. 4, January 27, 1936, p. 29.
C. Rourke, *Charles Sheeler: Artist in the American Tradition,* New York, 1938, pp. 125, 158, illustrated.
L. Dochterman, *The Stylistic Development of the Work of Charles Sheeler,* Ph.D. dissertation, University of Iowa, 1963, pp. 70, 338, no. 32.171.
J. Barnitz, *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* vol. II, New York, 1988, pp. 112-14, no. 54, illustrated.

"View of Central Park is filled with picturesque details, such as the rowboat of spring, a tiny craft just visible among the almost-budding branches; the matron waiting for a streetcar at lower left; the mother and child just entering the park; and the long sedan edging into the picture at center right—charming incidentals that create a sentimental portrait of the park designed to please Sheeler's much-admired patron."

—CAROL TROYEN AND ERICA HIRSHLER

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.

414

MORRIS COLE GRAVES (1910-2001)

Shore Birds

gouache and watercolor on paper
25¾ x 30¾ in. (65.4 x 78.1 cm.)
Executed in 1939.

$70,000-100,000

PROVENANCE

Willard Gallery, New York.
Mr. and Mrs. Alfred H. Barr, Jr., New York, acquired from the above, 1942.
Victoria Barr, New York, daughter of the above, gift from the above, 1976.
Acquired by the late owners from the above, 1976.

EXHIBITED

Chicago, Illinois, Arts Club of Chicago, *Morris Graves*, January 6-27, 1943, no. 31.
Chicago, Illinois, Art Institute of Chicago, *Fifty-Ninth Annual American Exhibition: Water Colors and Drawings*, November 4, 1948-January 2, 1949, no. 125.
Paris, France, Musée National d'Art Moderne; Zürich, Switzerland, Kunsthaus; Düsseldorf, Germany, Kunstsammlungen der Stadt Düsseldorf; Stockholm, Sweden, Liljevalchs Konsthall; Helsinki, Finland, Taidehalle; Oslo, Norway, Kunstnernes Hus, *Twelve Modern American Painters and Sculptors*, April 24, 1953-March 7, 1954, no. 15.
New York, Whitney Museum of American Art; Washington, D.C., The Phillips Collection; Boston, Massachusetts, Museum of Fine Arts; Des Moines, Iowa, Des Moines Art Center; San Francisco, California, M.H. de Young Memorial Museum; Los Angeles, California, University of California, The Art Galleries; La Jolla, California, Art Center; Seattle, Washington, Seattle Art Museum, *Morris Graves Retrospective Exhibition*, February 28, 1956-March 10, 1957, no. 19.
New York, Visual Arts Museum, School of Visual Arts, *Morris Graves, 1939-1977*, November 6-December 8, 1978.
Washington, D.C., The Phillips Collection; Greenville, South Carolina, Greenville County Museum of Art; New York, Whitney Museum of American Art, *Morris Graves: Vision of the Inner Eye*, April 9-November 27, 1983, pp. 31, 102, no. 28, illustrated.
Santa Clara, California, The De Saisset Museum, *Morris Graves: Works of Fifty Years*, July 8-August 31, 1990, p. 14, no. 8.
New York, Schmidt Bingham Gallery, *Morris Graves, Mark Tobey: Immanence/Iridescence*, January 12-February 28, 1994, illustrated.

LITERATURE

W.R. Valentiner, "Morris Graves," *Art Quarterly*, vol. VII, Autumn 1944, p. 250, illustrated (as *Sandpipers*).
ARTNews, July 1946, vol. 45, no. 5, p. 23, illustrated.
F. Wight, J. Baur, D. Phillips, *Morris Graves*, Berkeley, California, 1956, p. 24, illustrated (as *Shore Birds, No. 1*).
I. Rubin, ed., *The Drawings of Morris Graves*, Boston, Massachusetts, 1974, pp. 46-47, illustrated.
J. Barnitz, *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 126-28, no. 61, illustrated.
T.F. Wolff, *Morris Graves, The Early Works*, Hong Kong, 1998, pp. 36, 70, illustrated.

Detail of the present lot.

415

ARTHUR G. DOVE (1880-1946)

Snow on Ice, Huntington Harbor

signed and dated 'Dove/30' (lower right)
oil and pencil on canvas
18⅛ x 21¾ in. (46 x 55.2 cm.)
Painted in 1930.

$600,000-800,000

PROVENANCE

The Edith Gregor Halpert Collection, New York.
Sotheby Parke-Bernet, New York, *20th Century American Paintings, Drawings, Watercolors and Sculpture: The Edith Gregor Halpert Collection (The Downtown Gallery)*, 14 March 1973, lot 56.
Acquired by the late owners from the above.

EXHIBITED

New York, An American Place, *Arthur Dove: 27 New Paintings*, March 22-April 22, 1930, no. 24.
New York, The Downtown Gallery, *Arthur G. Dove, 1880-1946: Paintings*, April 22-May 10, 1952, no. 3.
Atlanta, Georgia, Atlanta Public Library; Shreveport, Louisiana, Louisiana State Exhibit Museum; Louisville, Kentucky, J.B. Speed Art Museum; Williamstown, Massachusetts, Lawrence Art Museum; Chattanooga, Tennessee, George Thomas Hunter Gallery; Lincoln, Nebraska, University of Nebraska Museum; Oklahoma City, Oklahoma, Art Center; Albuquerque, New Mexico, New Mexico Art League; Ithaca, New York, Cornell University Museum; New York, Rose Fried Gallery, *Pioneers of American Abstract Art*, December 1, 1955-January 9, 1957, p. 5, no. 10.
Sarasota, Florida, Art Association, 1958.
Iowa City, Iowa, State University of Iowa, School of Fine Arts, *Twentieth Annual Festival of Fine Arts: Exhibition of Contemporary Paintings*, June 18-August 13, 1958, no. 8.
Washington, D.C., Corcoran Gallery of Art, *The Edith Gregor Halpert Collection*, September 28-November 11, 1962.
Washington, D.C., U.S. Department of State, Bureau of Education and Cultural Affairs, 1962-63, on loan.
Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, *Roots of Abstract Art in America, 1910-1930*, December 2, 1965-January 9, 1966, no. 68.
Huntington, New York, Heckscher Museum, *Arthur G. Dove of Long Island Sound*, August 20-September 17, 1967, no. 6.
Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, *Edith Gregor Halpert Memorial Exhibition*, April 7-June 25, 1972, no. 6.
San Francisco, California, San Francisco Museum of Art, *Arthur Dove*, November 21, 1974-January 5, 1975.

LITERATURE

A.L. Morgan, *Arthur Dove: Life and Work, With a Catalogue Raisonné*, Newark, Delaware, 1984, pp. 186-87, no. 30.17, pl. 30.17, illustrated.
J. Barnitz, *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 73-75, no. 33, illustrated.
A. Hammond, "Ansel Adams: Natural Scene," *The Archive (University of Arizona)*, vol. 27, April 1990, illustrated.
A. Gussow, R. Wilbur, D. Brower, *A Sense of Place: The Artist and the American Land*, Washington, D.C., 1997, n.p., illustrated.
S. Field, *In Sight*, Hanover, New Hampshire, 2004, p. 8.

This work will be included in the forthcoming revision of the Arthur Dove *Catalogue Raisonné*, under the direction of Debra Bricker Balken.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.

416

CHARLES DEMUTH (1883-1935)

Zinnias: A Double-Sided Work

signed and dated 'C. Demuth 1920 Lancaster Pa.' (lower left)
watercolor and pencil on paper
17⅞ x 11⅞ in. (45.4 x 30.2 cm.)
Executed in 1920.

$400,000-600,000

PROVENANCE
Mrs. Cornelius J. Sullivan, New York.
Abby Aldrich Rockefeller, New York, acquired from the above, 1936.
Estate of the above.
Acquired by the late owners from the above, 1958.

EXHIBITED
Wallingford, Connecticut, The Choate School, January 3-February 1, 1965.

LITERATURE
E. Farnham, *Charles Demuth: His Life, Psychology and Works*, vol. II, Ph.D. dissertation, Ohio State University, 1959, p. 567, no. 396.
J. Barnitz, *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 107-09, no. 52, fig. a, illustrated.

"One striking feature of Demuth's watercolors is the dramatic use he makes of the white paper: abstracting his flowers and vegetables from any background, he floats and isolates them in empty space—at once permitting him to define their contours with sharp, distinct lines, yet to remind us that these objects are abstracted, lifted from any context, for heightened aesthetic contemplation; the space they dwell in is an artistic space."

—JAMES E. BRESLIN

Above, verso

Left, detail of the present lot.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

417

CHARLES DEMUTH (1883-1935)

Acrobats

signed and dated 'C. Demuth • 1916—' (lower left)
watercolor and pencil on paper
8 x 10½ in. (20.3 x 26.7 cm.)
Executed in 1916.

$150,000-250,000

PROVENANCE

(Possibly) [With]Daniel Gallery, New York.
(Possibly) Mr. and Mrs. Ansley K. Salz, San Francisco, California, acquired from the above, 1916.
(Possibly) Hill-Tollerton Galleries, San Francisco, California.
Alice Corbin Henderson, Santa Fe, New Mexico, (possibly) acquired from the above.
Alice Henderson Rossin, Santa Fe, New Mexico, daughter of the above, by descent from the above, 1949.
Peter H. Davidson & Co., Inc., New York, acquired from the above.
Acquired by the late owners from the above, 1973.

EXHIBITED

New York, Washburn Gallery, *Charles Demuth: The Early Years—Works from 1909 to 1917,* February 4-March 1, 1975, illustrated.
New York, Whitney Museum of American Art, *20th Century American Art from Friends' Collections,* July 27-September 27, 1977.

LITERATURE

(Possibly) E. Farnham, *Charles Demuth: His Life, Psychology and Works,* vol. II, Ph.D. dissertation, Ohio State University, 1959, pp. 466-67, no. 144.
J. Barnitz, *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* vol. II, New York, 1988, pp. 106-07, no. 51, illustrated.

Vaudeville captured the nation's attention in the late 19th century and, by 1905, this uniquely American form of entertainment had taken to the road, spreading from city centers to rural areas, becoming the country's most popular form of entertainment. Fascinated by this aspect of American culture, Charles Demuth attended vaudeville shows both in New York and in his hometown of Lancaster, Pennsylvania, at the Colonial Theatre and Fulton Opera House. Demuth, along with fellow artists Stuart Davis and Everett Shinn, flocked to the theaters to witness the feats and fantastical costumes of the stage performers.

Beginning in 1915, Demuth created a series of watercolors called *In Vaudeville*, based on both the popular fascination with theatrical performances as well as his own personal and visceral response to the energy and excitement of the shows. The *In Vaudeville* series presents iconic images of the stage, depicting jugglers, dancers, trapeze artists and tumblers. In the present work, *Acrobats*, Demuth focuses on the sinuous body angles of two gymnasts preparing to launch into their act for the crowd. With a concentration on color and line, in works such as *Acrobats*, Demuth invents a fresh approach to painting the stage that is not about pictorial specificity, but rather illusion and expression.

Detail of the present lot.

418

ARTHUR G. DOVE (1880-1946)

Canandaigua Outlet, Oaks Corners

signed 'Dove' (lower center)
oil on canvas
11⅛ x 18 in. (28.3 x 45.7 cm.)
Painted in 1937.

$400,000-600,000

PROVENANCE
The Downtown Gallery, New York.
Brown Collection, acquired from the above, 1957.
Private collection, Boston, Massachusetts.
Adelson Galleries, Inc., New York.
Acquired by the late owner from the above, 2013.

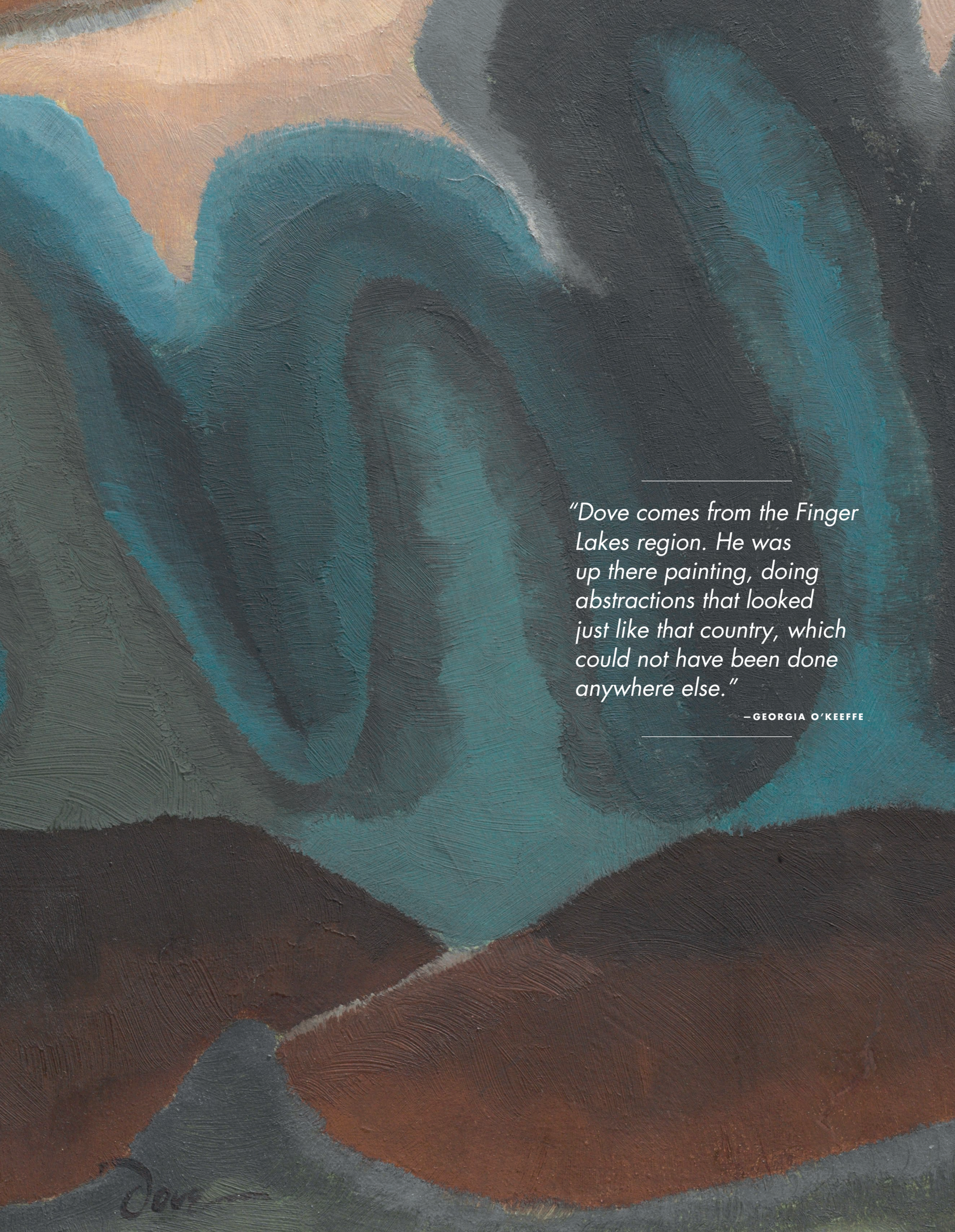
EXHIBITED
New York, An American Place, *Arthur G. Dove: New Oils and Water Colors,* March 23-April 16, 1937, no. 13.
Los Angeles, California, Paul Kantor Gallery, *Arthur Dove,* May 7-June 1, 1956, no. 15 (as *Outlet—Oakes Corner*).

LITERATURE
A.L. Morgan, *Arthur Dove: Life and Work, With a Catalogue Raisonné,* Newark, Delaware, 1984, pp. 239-40, no. 37.2.
D.B. Balken, A.C. DePietro, *Arthur Dove: Watercolors,* exhibition catalogue, New York, 2006, pp. 23-24, fig. 24, illustrated (as *Canandaigua Outlet, Oaks Corner*).

This work will be included in the forthcoming revision of the Arthur Dove *Catalogue Raisonné,* under the direction of Debra Bricker Balken.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Following spread, detail of the present lot.



"Dove comes from the Finger Lakes region. He was up there painting, doing abstractions that looked just like that country, which could not have been done anywhere else."

—GEORGIA O'KEEFFE

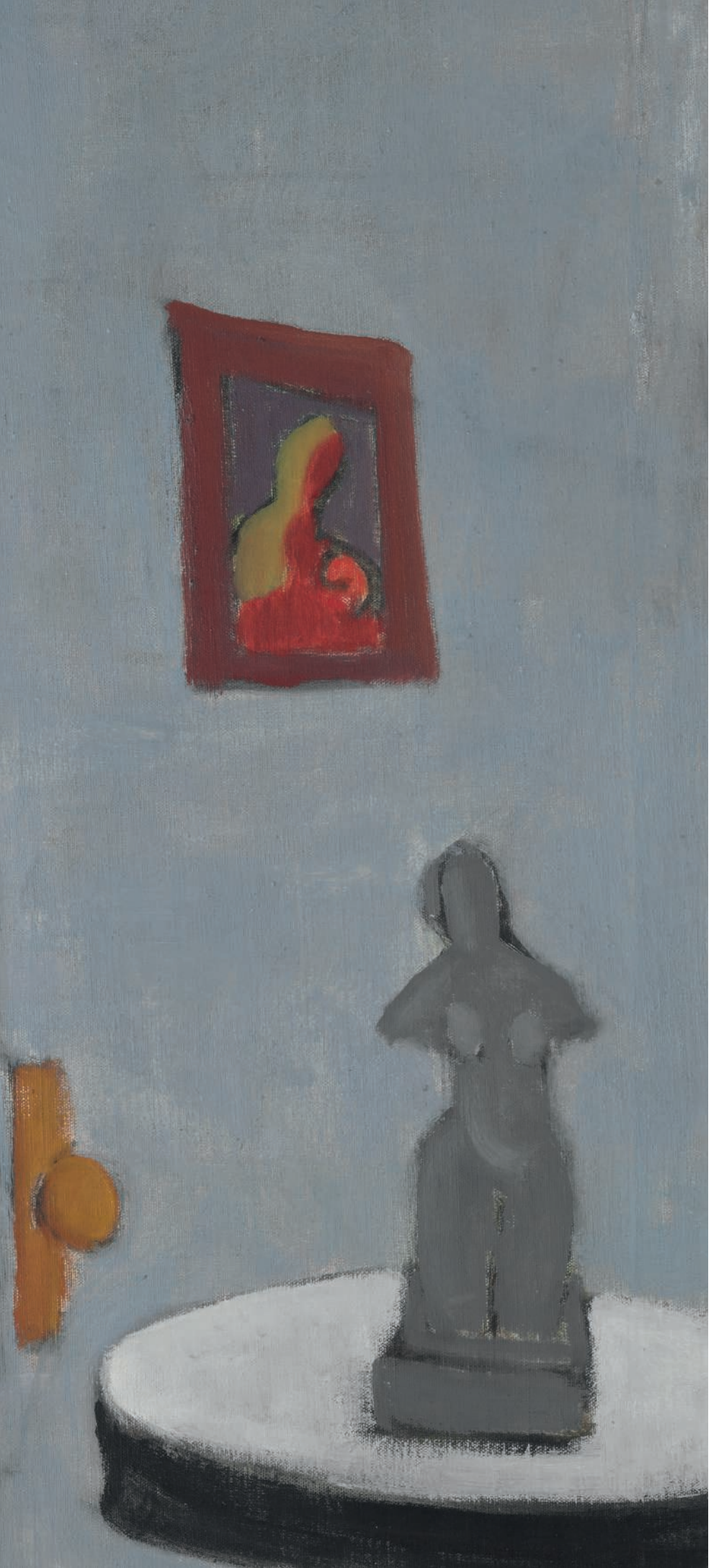
419

MILTON AVERY (1885-1965)

Woman with Rebozo

signed and dated 'Milton/Avery 1947' (lower right)
oil on canvas
44 x 32 in. (111.8 x 81.3 cm.)
Painted in 1947.

$1,000,000-1,500,000



"In Mexico [Avery] found the saturated local colors of folk art, flowers, native clothing, and markets completely in tune with the direction he had been taking."

—ROBERT HOBBS

PROVENANCE

Grace Borgenicht Gallery, Inc., New York, 1979.
ACA Galleries, New York.
Mr. and Mrs. Fred Rudin, Atlantic Beach, New York, by 1981.
Richard York Gallery, New York.
Private collection, New York.
Christie's, New York, 25 May 1989, lot 379A, sold by the above.
Acquired by the late owners from the above.

EXHIBITED

New York, Grace Borgenicht Gallery, Inc., *Milton Avery in the Forties,* February 3-March 1, 1979.
Roslyn, New York, Nassau County Museum of Fine Art, *In the Footsteps of the Medici,* April-July 1982.

LITERATURE

L.A. Paris, "Six Artists and a Model," *Collier's Weekly,* July 3, 1948, p. 20, illustrated.
E. Gibson, "New York Letter: Milton Avery," *Art International,* vol. 23, April 1979, p. 46.
R. Ellsworth, *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* vol. III, New York, 1993, p. 439.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Left, detail of the present lot.

420

MILTON AVERY (1885-1965)

White Umbrellas

signed and dated 'Milton Avery 1952' (lower left)
oil on canvas
26 x 42 in. (66 x 106.7 cm.)
Painted in 1952.

$500,000-700,000

PROVENANCE
Grace Borgenicht Gallery, Inc., New York.
Acquired by the late owners from the above, 1960.

LITERATURE
J. Barnitz, *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* vol. II, New York, 1988, pp. 132-33, no. 64, illustrated.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Previous spread, detail of the present lot.

421

MILTON AVERY (1885-1965)

Playing Checkers

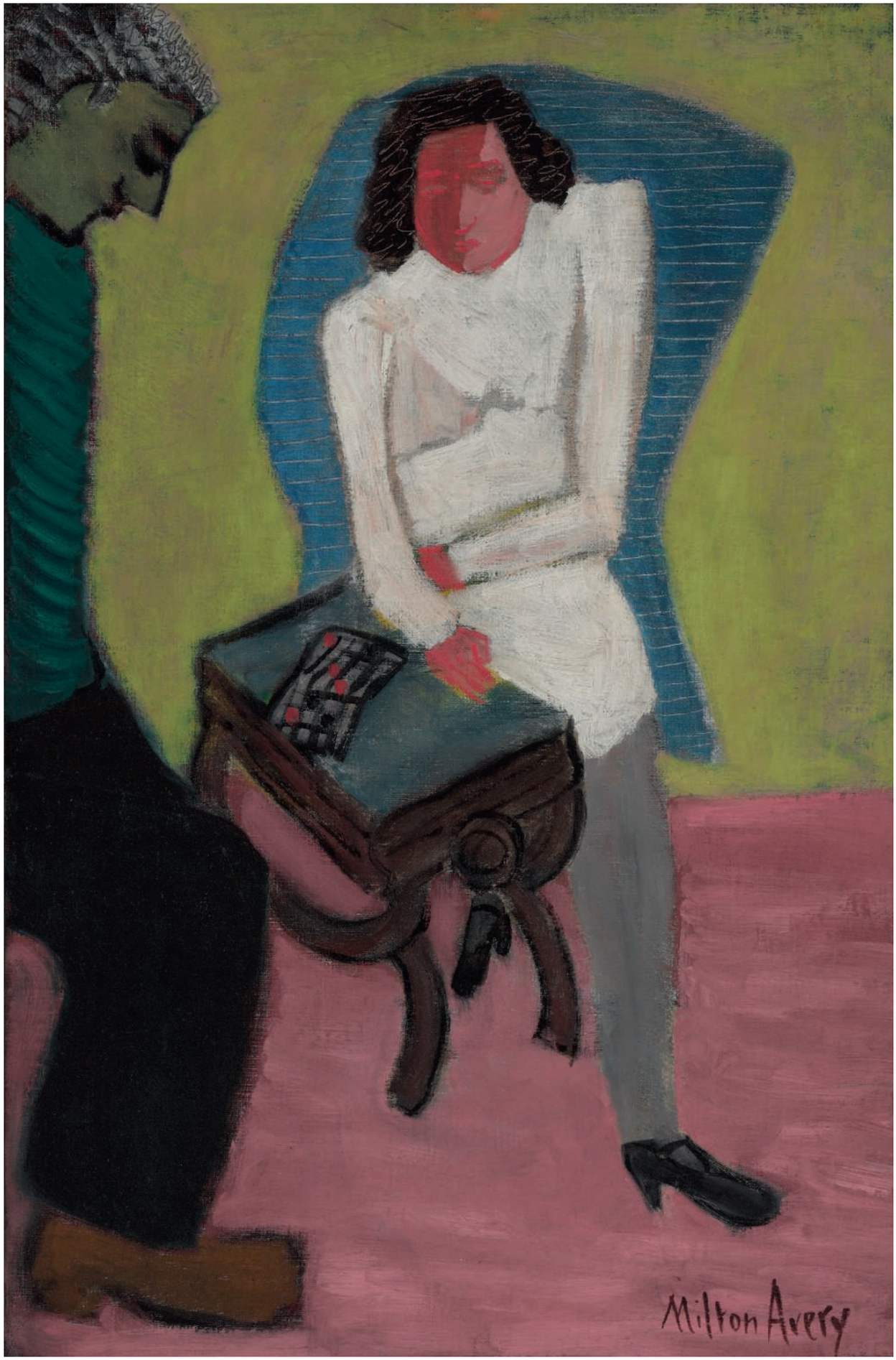
signed 'Milton Avery' (lower right)
oil on canvas
24 x 16 in. (61 x 40.6 cm.)
Painted *circa* 1939.

$250,000-350,000

PROVENANCE
The artist.
Max Granick, New York, acquired from the above.
Estate of the above.
Sotheby's, New York, 1 December 1988, lot 314, sold by the above.
Acquired by the late owners from the above.

LITERATURE
R. Ellsworth, *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* vol. III, New York, 1993, p. 438, no. 326, illustrated.

The present work depicts the artist's wife, Sally Michel Avery, playing a game of checkers against Vincent Spagna, a friend who was also an artist. *Playing Checkers* was originally owned by Max Granick, a painter and framer to whom Avery may have given this work in exchange for framing.


Milton Avery

"I do not use linear perspective, but achieve depth by color—the function of one color with another. I strip the design to the essentials; the facts do not interest me as much as the essence of nature."

—MILTON AVERY

Detail of the present lot.

422

MILTON AVERY (1885-1965)

Pigs No. 2

signed 'Milton Avery' (lower left)—signed again, dated '1939' and inscribed with title (on the reverse)
oil on canvas laid down on board
15⅞ x 19⅞ in. (40.3 x 50.5 cm.)
Painted in 1939.

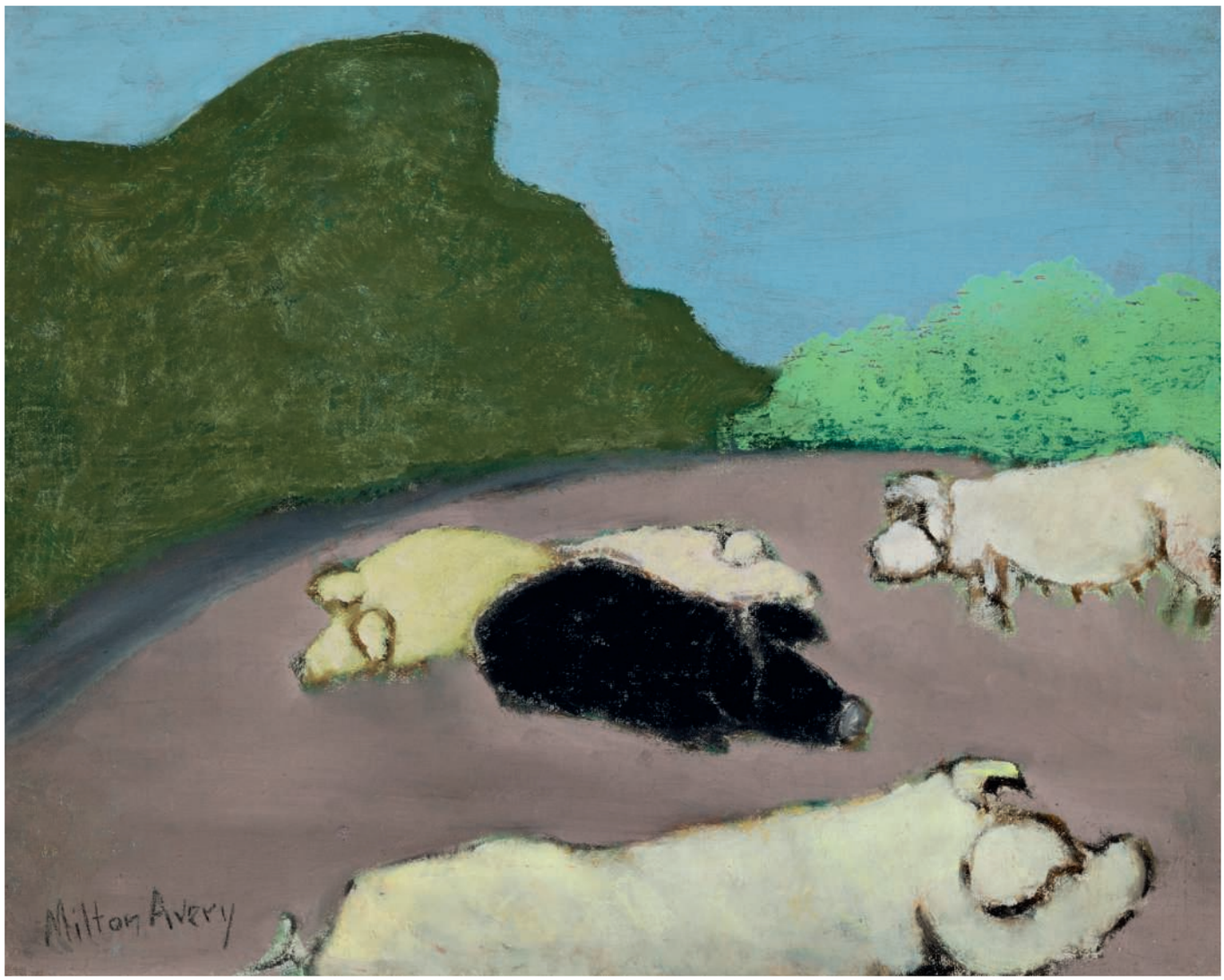
$100,000-150,000

PROVENANCE
Milton Avery Trust.
Chapellier Galleries, Inc., New York, 1982.
Private collection, acquired from the above, 1982.
Sotheby's, New York, 6 December 1984, lot 232, sold by the above.
Acquired by the late owners from the above.

LITERATURE
J. Barnitz, *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 131-32, no. 63, illustrated (as *Pigs in Clover*).

According to the artist's wife, Sally Michel Avery, the present work "stemmed from a summer in Connecticut when we spent a great deal of time at a neighboring farm sketching cows, pigs, and other farm animals." (unpublished letter, January 23, 1985, as quoted in *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, p. 132)

Following spread, detail of the present lot.


Milton Avery

Milton Avery

423

WILLEM DE KOONING (1904-1997)

Untitled XIX

oil and charcoal on canvas
80 x 70 in. (203.2 x 177.8 cm.)
Painted in 1982.

$6,000,000-8,000,000

PROVENANCE
Estate of the artist, New York.
Mitchell-Innes & Nash, New York.
Acquired by the late owner from the above, 1997.

EXHIBITED
Bremen, Germany, Neues Museum Weserburg Bremen, *Painting for Themselves: Late Work by Picasso, Miró, Guston, de Kooning,* October 1996-February 1997, p. 178, no. 3, illustrated.

LITERATURE
M. Castello, "Willem de Kooning," *Tema Celeste,* vol. V, March 1985, p. 17, illustrated.

Previous spread, detail of the present lot.

"de Kooning's recent canvases now enter the public domain of late-style miracles in the pantheon of Western painting."

—ROBERT ROSENBLUM, 1986

Above: David Rockefeller in his office, New York City, 2002. Photo: Harry Benson / Contour by Getty Images. Artwork: © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

Right, detail of the present lot.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

DIEGO RIVERA AND THE ROCKEFELLER LEGACY

Previous spread, detail of lot 424.

Left, Diego Rivera's *The Rivals* at Rockefeller home. Ringing Point, Seal Harbor, Maine. Artwork: © 2018 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F./ Artists Rights Society (ARS), New York.

David Rockefeller attributed his personal enthusiasm for Latin America and the arts and culture of its diverse regions to his mother, Abby Aldrich Rockefeller, who had met and commissioned the great Mexican muralist Diego Rivera to paint *The Rivals*. "As a boy, I shared some of my Father's skepticism about new and unfamiliar art forms, but my eye nevertheless became increasingly accustomed to them through Mother's activities, and my interest developed rapidly in later years" (as quoted in M. Potter, *et al.*, *The David and Peggy Rockefeller Collection: European Works of Art*, vol. I, New York, 1984, p. 23).

By the 1930s Diego Rivera had received numerous international accolades and commissions and, in his country, was celebrated for his powerful frescoes on the nation's most visible and public buildings. In 1931, the arts promoter Frances Flynn Paine paid a visit to the Mexican muralist's studio at Cuernavaca on behalf of Abby Aldrich Rockefeller. Alfred H. Barr, Jr., the young Princeton scholar who had become the first director of the Museum of Modern Art, had championed Rivera's works since first meeting him in Russia in the fall of 1927. In 1931, the young David met Rivera when the artist came to New York at his mother's behest for an extended trip. That year the Museum of Modern Art organized a solo exhibition of his work, the second such exhibition at the institution, the first having been devoted to Matisse.

Rivera would eventually accept the commission to execute the murals (*Man at the Crossroads*) in the RCA Building at Rockefeller Center, which was just under construction. Through his mother's introduction to the imposing but charismatic Rivera, who frequently visited the Rockefeller family home on 54th Street, the young David Rockefeller became familiar not only with the Mexican painter's work but also with such figures as José Clemente Orozco, David Alfaro Siqueiros and Rufino Tamayo. David Rockefeller would later recount, "My lifelong appreciation of Mexican art and culture soon spread to all of Latin America" (as quoted in J. Barnitz, *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, p. 232).

The Rivals, commissioned by Abby Rockefeller for her own private collection, exhibits Rivera's dazzling hues and modern sensibilities aptly defined by the male figures in conical hats in the foreground and the use of the decorative *papel picado* (cut paper) to create a geometric space that frames the women in the background. The vibrant composition illustrates the traditional celebration known as "Las Velas," which takes place in Oaxaca in the month of May. Rivera has brilliantly created an utterly modern space that breaks all visual and architectonic rules.

"My personal interest in Latin America and Latin American art began in a modest way when I was a teenager in the early 1930s. At that time, my mother had become quite intrigued by the work of Diego Rivera, and she commissioned him to do a painting called The Rivals*."*

—DAVID ROCKEFELLER

Frances Flynn Paine, Frida Kahlo and Diego Rivera in front of Rivera's *History of Mexico: From the Conquest to the Future*,1929-1930, Palacio Nacional, Mexico City, 1931. Vicente Wolf Collection. Photo by Peter Riesett. ©2018 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York.

He composes a symphony of colors and shapes distilling figurative forms that now seem to merge gracefully into one another, creating an ambience that alludes to nationhood, tradition and regional lore. The painting was so cherished by Mrs. Rockefeller that she would gift it to her youngest son and his new bride Peggy in 1941. The painting, "…a powerful and colorful canvas done in oil," (*The David and Peggy Rockefeller Collection: European Works of Art*, vol. I, p. 31), would hang prominently in the couple's living room at Ringing Point, their home in Seal Harbor, Maine.

During World War II, David Rockefeller served his country at various posts in North Africa, Italy and France and, when his service concluded in 1945, David and Peggy looked forward to enjoying a "second honeymoon" in Mexico before he started work at Chase National Bank. "We especially wanted to see Rivera's murals...I always found him to be a very sympathetic person, and I liked his painting" (*The David and Peggy Rockefeller Collection: European Works of Art*, vol. I, p. 31). The couple embarked on a six-week journey to Mexico and were delighted to drive all around the country meeting artists and discovering places like San Miguel de Allende, Guanajuato, Manzanillo, Puebla, and Oaxaca (D. Rockefeller, *Memoirs*, New York, 2003, p. 429).

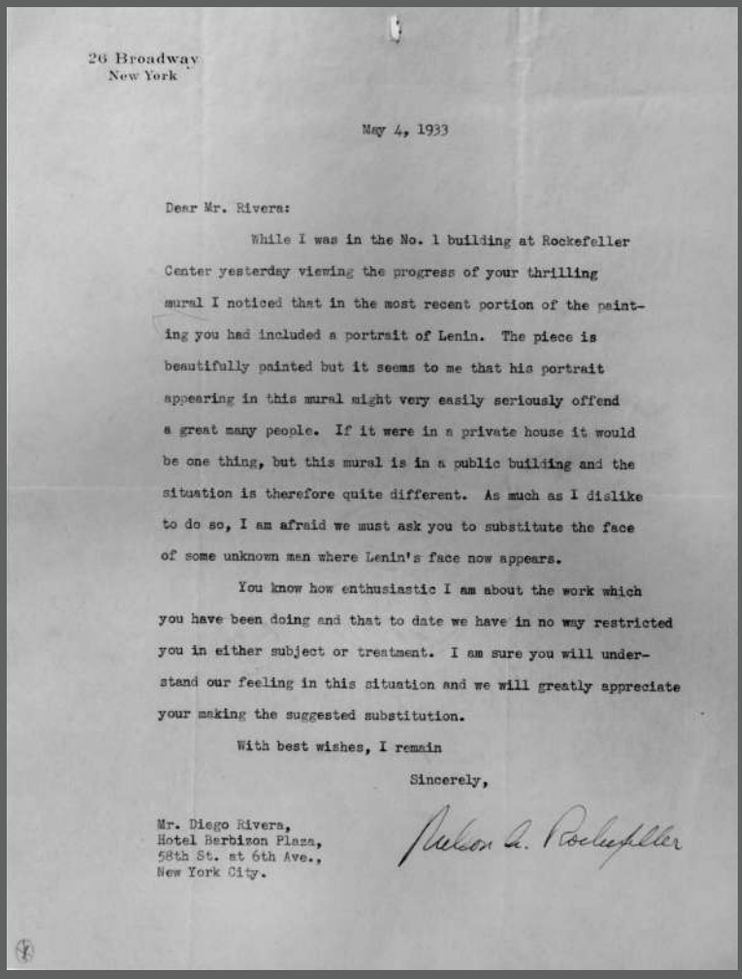
During his lifetime, David and Peggy Rockefeller were surrounded by extraordinary works both in the privacy of their homes and in David's office at Chase National Bank. Like his mother Abby, he commissioned major artists to create works for the Chase Manhattan Bank Art Program. His fervent belief in the importance of corporate support for the arts was the impetus for the Chase collection, which today holds over 30,000 works (many by renowned Latin American masters) in 450 corporate offices around the world. David Rockefeller reflected about his own Latin American holdings modestly: "The Latin American paintings which Peggy and I have do not pretend to do justice to the quality of artistic effort to be found in this area, and they do not constitute a major part of our collection" (*The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, p. 231). The great industrialist and arts patron further noted: "Regrettably, Latin America is largely neglected by many in the United States, despite its proximity, its rich culture, and its vital importance to our nation. Peggy and I consider ourselves very fortunate to have been able to visit Latin America frequently and to enjoy some of the paintings we have acquired as very pleasant reminders of our travels" (*The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, p. 232).

"Diego Rivera is, as everyone knows, the leading painter of frescoes of his time and perhaps the first great painter of the modern American continent. His name, long famous in Mexico, has recently come to general attention in this country through his frescoes in San Francisco and his one-man show in the Museum of Modern Art in New York."

—*FORTUNE*, FEBRUARY 1932

"The MoMA show in December 1931 firmly established Rivera's reputation in the United States. And when the time came to commission a mural for the front lobby of the RCA Building, which was just being completed, mother and Nelson argued strongly in favor of giving it to Rivera."

—DAVID ROCKEFELLER



26 Broadway
New York

May 4, 1933

Dear Mr. Rivera:

While I was in the No. 1 building at Rockefeller Center yesterday viewing the progress of your thrilling mural I noticed that in the most recent portion of the painting you had included a portrait of Lenin. The piece is beautifully painted but it seems to me that his portrait appearing in this mural might very easily seriously offend a great many people. If it were in a private house it would be one thing, but this mural is in a public building and the situation is therefore quite different. As much as I dislike to do so, I am afraid we must ask you to substitute the face of some unknown man where Lenin's face now appears.

You know how enthusiastic I am about the work which you have been doing and that to date we have in no way restricted you in either subject or treatment. I am sure you will understand our feeling in this situation and we will greatly appreciate your making the suggested substitution.

With best wishes, I remain

Sincerely,

Nelson A. Rockefeller

Mr. Diego Rivera,
Hotel Berbizon Plaza,
58th St. at 6th Ave.,
New York City.

Above, Diego Rivera, *Man at the Crossroads*, 1932, signed and dedicated to Abby Aldrich Rockefeller. The Museum of Modern Art. ©2018 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York.

Center, Letter from Nelson Rockefeller to Diego Rivera, May 4, 1933. ©Diego Rivera and Frida Kahlo Archive (DRFKA). © Courtesy of The Rockefeller Archive Center. Used by permission.

Right page, Diego Rivera working at RCA Building in Rockefeller Center, New York, March 22, 1933. ©Bettmann/Corbis/Getty Images. ©2018 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York.

Installation view of Diego Rivera, *The Rivals* (second from right), *Modern Works of Art: 5th Anniversary Exhibition*, The Museum of Modern Art, November 19, 1934-January 20, 1935. Also on view (from left to right): Giacomo Balla, *Dinamismo di un cane al guinzaglio (Dynamism of a Dog on a Leash)*, 1912, Albright-Knox Art Gallery, Buffalo, New York; David Alfaro Siqueiros, *Proletarian Victim*, 1933, The Museum of Modern Art, New York; and José Clemente Orozco, *Zapata*, 1930, Art Institute of Chicago, Chicago. Photo: ©The Museum of Modern Art/Licensed by SCALA/Art Resource, NY. Artwork: © 2018 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York. © 2018 Artists Rights Society (ARS), New York / SIAE, Rome. © 2018 Artists Rights Society (ARS), New York / SOMAAP, Mexico City. @ 2018 Artists Rights Society (ARS), New York/ SOMAAP, Mexico City.

"The Diego Rivera exhibition at the Museum of Modern Art is an event of historical importance, for it means that our country has finally discovered that a great artist dwells on the same continent."

—*THE NEW YORKER*, DECEMBER 26, 1931

I PAINT WHAT I SEE
by E.B. White

(A Ballad of Artistic Integrity, on the Occasion of the Removal of Some Rather Expensive Murals from the RCA Building in the Year 1933)

"What do you paint, when you paint on a wall?"
Said John D.'s grandson Nelson.
"Do you paint just anything there at all?
"Will there be any doves, or a tree in fall?
"Or a hunting scene, like an English hall?"

"I paint what I see," said Rivera.

"What are the colors you use when you paint?"
Said John D.'s grandson Nelson.
"Do you use any red in the beard of a saint?
"If you do, is it terribly red, or faint?
"Do you use any blue? Is it Prussian?"

"I paint what I paint," said Rivera.

"Whose is that head that I see on my wall?"
Said John D.'s grandson Nelson.
"Is it anyone's head whom we know, at all?
"A Rensselaer, or a Saltonstall?
"Is it Franklin D.? Is it Mordaunt Hall?
"Or is it the head of a Russian?"

"I paint what I think," said Rivera.

"I paint what I paint, I paint what I see,
"I paint what I think," said Rivera,
"And the thing that is dearest in life to me
"In a bourgeois hall is Integrity;
"However...
"I'll take out a couple of people drinkin'
"And put in a picture of Abraham Lincoln;
"I could even give you McCormick's reaper
"And still not make my art much cheaper.
"But the head of Lenin has got to stay
"Or my friends will give me the bird today,
"The bird, the bird, forever."

"It's not good taste in a man like me,"
Said John D.'s grandson Nelson,
"To question an artist's integrity
"Or mention a practical thing like a fee,
"But I know what I like to a large degree,
"Though art I hate to hamper;
"For twenty-one thousand conservative bucks
"You painted a radical. I say shucks,
"I never could rent the offices—
"The capitalistic offices.
"For this, as you know, is a public hall
"And people want doves, or a tree in fall,
"And though your art I dislike to hamper,
"I owe a *little* to God and Gramper,
"And after all,
"It's *my* wall..."

"We'll see if it is," said Rivera.

E. B. White, "I Paint What I See" Copyright @1933 by E.B. White Reprinted by permission of ICM Partners. Originally published in *The New Yorker,* 20 May 1933.

424

DIEGO RIVERA (1886-1957)

The Rivals

signed and dated 'Diego Rivera 1931' (lower right)
oil on canvas
60 x 50 in. (152.4 x 127 cm.)
Painted in 1931.

$5,000,000-7,000,000

PROVENANCE

Abby Aldrich Rockefeller and John D. Rockefeller, Jr., New York, acquired from the artist, 1931.
Gift to the late owners from the above, 1941.

EXHIBITED

New York, The Museum of Modern Art, *Diego Rivera,* December 1931-January 1932, pp. 39, 53, no. 44, illustrated.
Philadelphia, Pennsylvania, Pennsylvania Museum of Art, *Diego Rivera,* February 1932, no. 44.
New York, The Museum of Modern Art, *Exhibition 17: Summer Exhibition, Painting and Sculpture,* June-October 1932, no. 32.160.
Chicago, Illinois, Art Institute of Chicago, *A Century of Progress: Exhibition of Paintings and Sculpture,* June-November 1933, no. 738, illustrated.
New York, The Museum of Modern Art, *Modern Works of Art: Fifth Anniversary Exhibition,* November 1934-January 1935, p. 33, no. 135, illustrated.
Dallas, Texas, Dallas Museum of Fine Arts, *The Centennial Exposition: Catalogue of the Exhibition of Paintings, Sculptures, Graphic Arts,* June-November 1936, no. 4.
New York, The Museum of Modern Art, *Summer Exhibitions: Paintings and Sculpture from the Museum Collection and on Loan,* June-November 1937.
New York, The Museum of Modern Art, *Diego Rivera: Murals for The Museum of Modern Art,* November 2011-May 2012.

LITERATURE

B. Wolfe, *Diego Rivera: His Life and Times,* New York, 1939, pl. 142, illustrated.
J. Barnitz, *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* vol. II, New York, 1988, pp. 237-38, no. 146, illustrated.
Diego Rivera: Catálogo General de Obra de Caballete, Mexico City, Mexico, 1989, p. 132, no. 991, illustrated.

This work has been requested on loan by the San Francisco Museum of Modern Art for the forthcoming exhibition, *Rivera's America*, scheduled for the fall of 2020.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.

THE SPIRIT OF MAINE

Previous spread left, lot 427, Childe Hassam, *The East Headland Pool, Appledore*, detail.

Previous spread right, Seal Harbor, Maine.

Left, Seal Harbor, Maine.

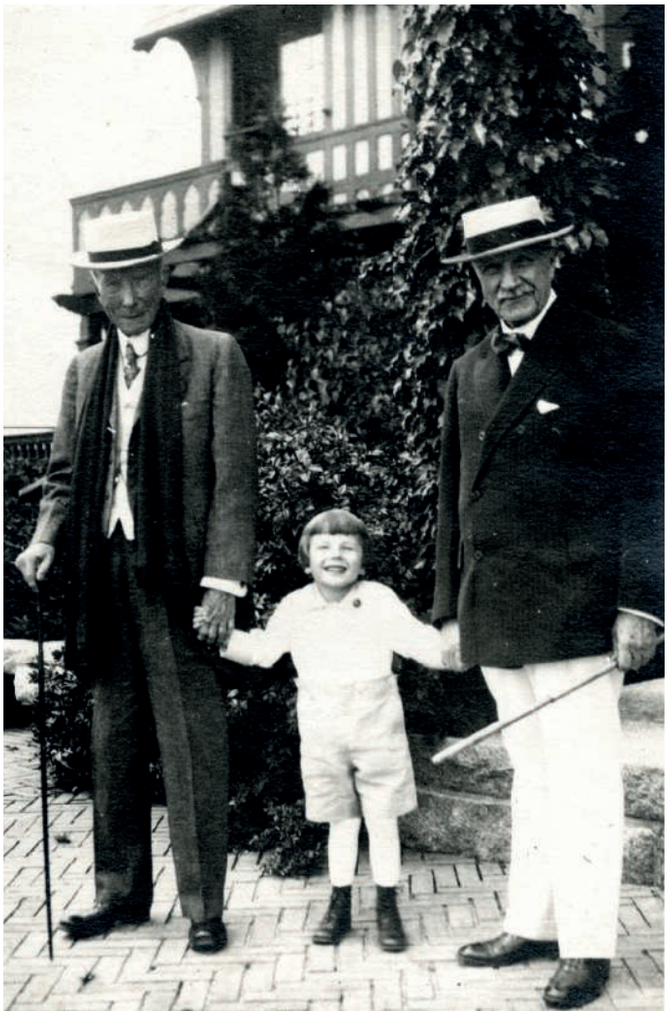
Right, David Rockefeller learning to sail on the *Jack Tar* in Maine. Photographer unknown. Courtesy of The Rockefeller Archive Center.

Following spread, Photograph of Peggy and David Rockefeller, sailing at Seal Harbor, as shown in Time magazine issue on September 2, 1962.

Admiration for Maine's natural beauty has been synonymous with the Rockefeller name for over a century. In the early 1900s, David Rockefeller's father, John D. Rockefeller Jr., donated over 11,000 acres to help establish Acadia National Park and also oversaw the construction of 45 scenic carriage roads throughout the park. Decades later David carried on this tradition. Seeing that the carriage roads his father built were crumbling, in the 1990s David led a campaign which raised $6 million to restore the roads as well as a $4 million fund to maintain them in perpetuity. Rockefeller's commitment to preserving Maine's raw and unpretentious beauty continued up to the very end of his life. To celebrate his 100th birthday, Rockefeller donated over 1,000 acres adjacent to Acadia National Park to the Land and Garden Preserve of Mount Desert Island. "This magnificent state and its wonderful residents have been such an integral part of my family's history," said Rockefeller in a statement about the gift at the time. "It is my hope that the public should forever benefit from this beloved tract of land. I am delighted to make this gift to all the people of Maine."

The American artistic tradition in Maine, much like the life of David Rockefeller, is one that is rich with a colorful and vibrant history. From the early 19th century onwards, artists working in a diversity of styles were drawn to the state's rugged beauty. American Impressionists and Realists alike gleaned inspiration from the dynamic natural landscape filled with jagged cliffs, rocky shores and awe-inspiring seascape vistas. Seeking refuge from the cosmopolitan artistic centers of New York and Boston, Maine served as an elysian oasis for American artists pursuing new motivations to feed their creative impulses. The celebrated realist painter Winslow Homer spent the end of his prolific career at his studio in Prouts Neck from 1884 until his death. By the time he settled in, Homer affirmed, "I am in the right place at present there is no doubt about, as I have found something interesting to work at, in my own field, and time and place and material in which to do it." (K.C. Bolton III, "The Right Place," *Weatherbeaten: Winslow Homer and Maine*, New Haven, Connecticut, 2012, p. 39) Homer's later works of Maine would set the stage for the arrival of two prominent modern artistic colonies in Monhegan Island and Ogunquit.

Likewise, the American Impressionist Childe Hassam spent decades visiting Appledore Island on the Isles of Shoals, located just seven miles off the Maine and New Hampshire coastline, from 1882 to 1916. While in Appledore Hassam visited his friend, the poet Celia Thaxter, where he painted some of his most celebrated paintings of her island garden. After Thaxter died in 1894, Hassam continued to visit the island, which came



Above left, John D. Rockefeller, Sr., and his brother with David as a young boy, circa 1920. Photographer unknown. Courtesy of the Rockefeller Archive Center.

Above right, David Rockefeller fly fishing. Photographer unknown. Courtesy of the Rockefeller Archive Center.

Right, Seal Harbor, Maine.

Following spread, Seal Harbor, Maine.

"This magnificent state and its wonderful residents have been such an integral part of my family's history."

—DAVID ROCKEFELLER

to hold a special place in his artistic *oeuvre*. Hassam once noted how, while on the Isles of Shoals, "unseen compositions begin to stand out. The more I connect with a place…the more it reveals itself…in the shifting light that paints the features of the islands... each new moment presents its subtle differences." (A. Barron Bailly, "Introduction," *American Impressionist: Childe Hassam and the Isles of Shoals*, New Haven, Connecticut, 2016, p. 37)

Similar to those artists seeking a sanctuary from the bustling city, Maine served as a haven for David Rockefeller during challenging times. David wrote in his memoir, "After the difficult meetings with the Chase board over our burgeoning real estate problems in the summer of 1975, I took my vacation in Maine and spent some delightful days sailing the waters off the coast of Mount Desert Island with Peggy and other members of my family. I remember thinking about the difficult task we faced at the bank, not unlike threading my way through the narrow passages and treacherous shoals between islands, constantly correcting course for the wind and tide." (*Memoirs*, New York, 2003, p. 376) Sailing with his wife Peggy was one of Rockefeller's great joys in life, with David writing, "Sailing in Maine became an absorbing pastime for both of us soon after World War II. We spent many happy days of our annual summer vacations cruising among the islands of Maine's rugged coast in a thirty-six-foot wooden-hulled sloop without an engine or a 'head' in the company of family and friends." (*Memoirs*, p. 483)

Today the American artist Jamie Wyeth, whom Rockefeller knew personally, employs his exacting realist style in his work while dividing his time between Chadds Ford, Pennsylvania, and homes on Maine's Monhegan and Southern Islands. In 1968 Wyeth purchased the home of American modernist Rockwell Kent at Lobster Cove on Monhegan Island, which Kent helped to design and build himself. Wyeth has actively lived and worked on Monhegan since, depicting the landscape, people and wildlife on the island in a tactile and intense realist manner. Perhaps no other work exemplifies David's appreciation of Maine more than Jamie Wyeth's *Rogue Wave*. Commissioned directly from Wyeth to commemorate a dramatic day they spent at sea together, *Rogue Wave* encapsulates the rugged yet alluring power of Maine and epitomizes the love Rockefeller held for the state as well as for preserving it for generations to come.

425

JAMIE WYETH (B. 1946)

Ice Storm, Maine

signed 'J. Wyeth' (lower left)
oil on canvas
40 x 60 in. (101.6 x 152.4 cm.)
Painted in 1998.

$300,000-500,000

PROVENANCE

James Graham & Sons, New York.
Acquired by the late owner from the above, 1998.

EXHIBITED

Rockland, Maine, Farnsworth Art Museum and Wyeth Center, *Gulls, Ravens, and a Vulture: The Ornithological Paintings of James Wyeth*, June-October 2006, pp. 64-66, 101, no. 56, illustrated.

LITERATURE

W. Adelson, *et al., The David and Peggy Rockefeller Collection: Supplement,* vol. V, New York, 2015, pp. 78-79, no. 20, illustrated.

This painting is included in the database of the artist's work being compiled by the Wyeth Center at the William A. Farnsworth Museum, Rockland, Maine.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

The present lot at the Rockefeller home, Ringing Point, Seal Harbor, Maine.

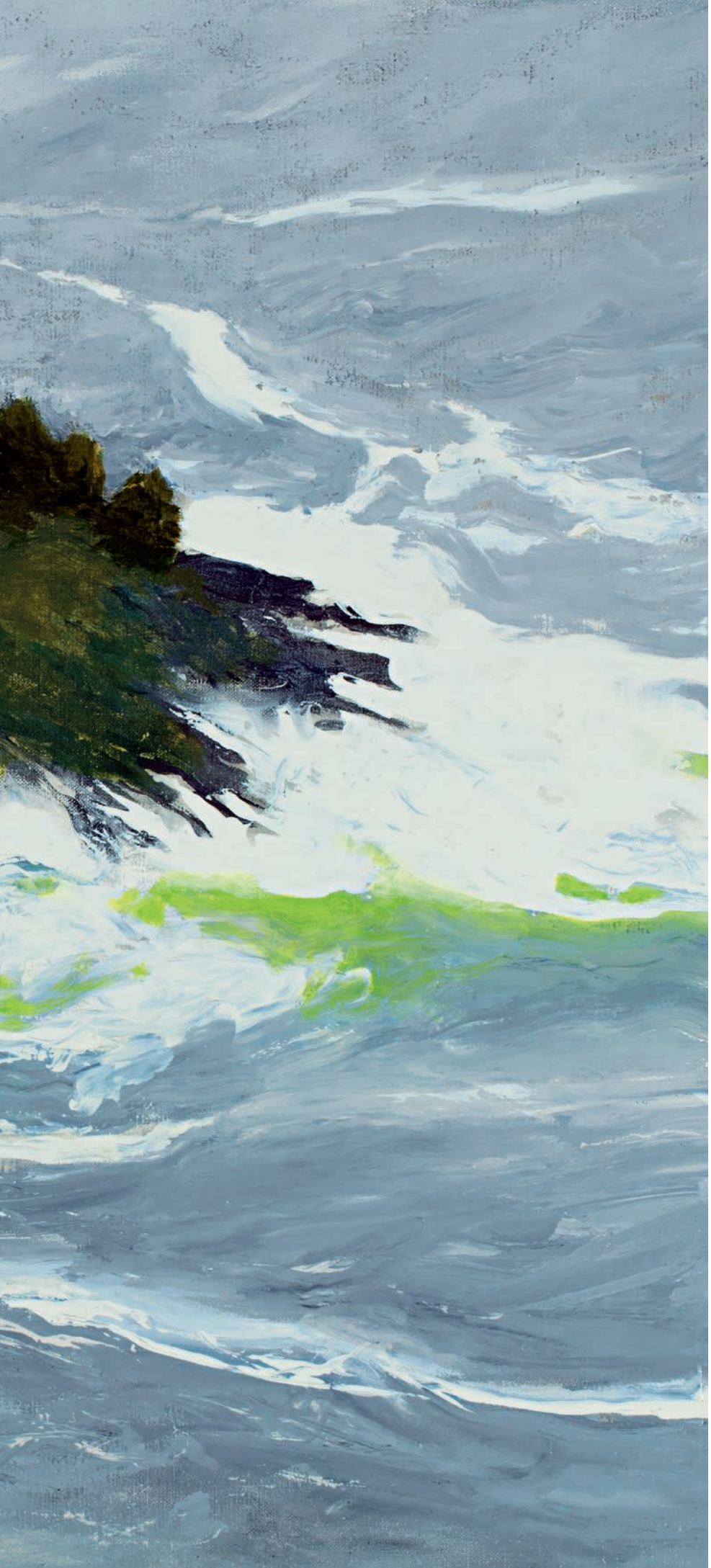
426

JAMIE WYETH (B. 1946)

Rogue Wave

signed 'J. Wyeth' (lower left)
oil, acrylic and enamel on canvas
26 x 36 in. (66 x 91.4 cm.)
Painted in 2009.

$200,000-300,000



"David Rockefeller, the owner of the painting, and I were with the artist at the time. We were returning from Monhegan Island one morning in late August of 2009 just as the outer bands of a hurricane hit the island."

—WARREN ADELSON

PROVENANCE

[The artist.
[With]Boom Boom Ltd., Chadds Ford, Pennsylvania.
Commissioned by the late owner from the above, 2009.

LITERATURE

W. Adelson, *et al., The David and Peggy Rockefeller Collection: Supplement,* vol. V, New York, 2015, no. 23, p. 82, illustrated.
E. Bostwick Davis, T.L. Poulin, "Jamie Wyeth's Tableaux Vivants: Miniatures at Play in Creative Space," *American Arts Quarterly,* vol. 36, no. 2, Spring 2016.

This painting is included in the database of the artist's work being compiled by the Wyeth Center at the William A. Farnsworth Museum, Rockland, Maine.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.

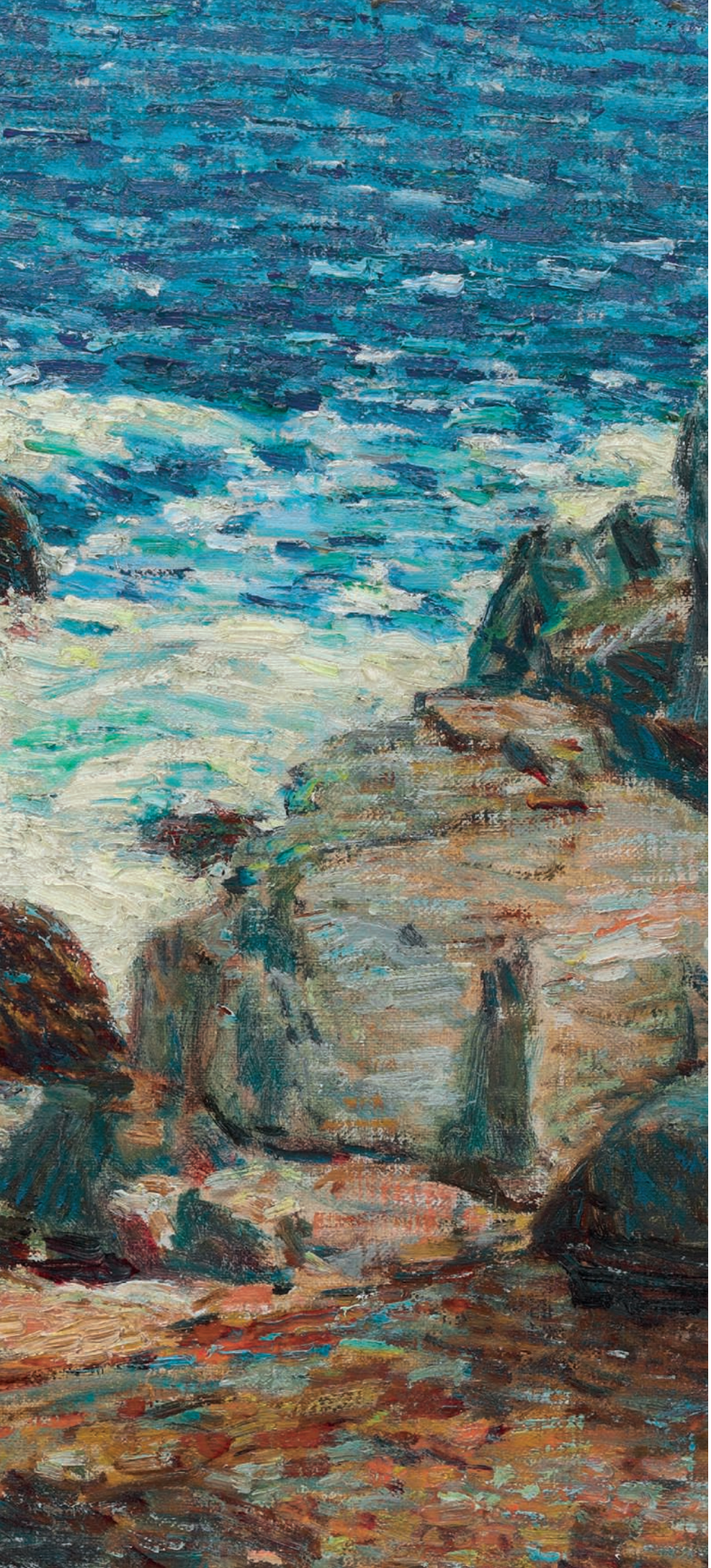
427

CHILDE HASSAM (1859-1935)

The East Headland Pool, Appledore

signed and dated 'Childe Hassam 1912' (lower left)—signed again with initials and dated again (on the reverse)
oil on canvas
22 x 24 in. (55.9 x 61 cm.)
Painted in 1912.

$300,000-500,000



PROVENANCE

The artist.
American Academy of Arts and Letters, New York, by bequest from the above, 1935.
Mr. Robert F. Woolworth, New York, 1964.
[With]M. Knoedler & Co., Inc., New York, 1965.
Mr. and Mrs. P.J. Baugh, Charlotte, North Carolina, 1966.
[With]James Graham & Sons, New York, 1978.
Baron von Thyssen Bornemisza, Lausanne, Switzerland, 1978.
Andrew Crispo Gallery, New York.
Sotheby's, New York, 3 December 1987, lot 222, sold by the above.
Acquired by the late owners from the above.

EXHIBITED

(Possibly) Boston, Massachusetts, Copley Gallery, *Pictures by Childe Hassam*, December 9-21, 1912, no. 7.
(Possibly) Buffalo, New York, The Buffalo Fine Arts Academy, Albright Art Gallery, *Exhibition of a Group of Paintings Representative of the Life and Work of Childe Hassam, N.A.*, March 9-April 8, 1929, no. 96 (as *East Headland Pool*).
New York, Brooklyn Museum, *Leaders of American Impressionism: Mary Cassatt, Childe Hassam, John H. Twachtman, J. Alden Weir,* October 17-November 28, 1937, no. 53 (as *The Great Headland Pool, Appledore*).
New York, M. Knoedler & Co., Inc., *Summer Exhibition: 18th, 19th and 20th Century American Paintings and Sculpture,* June-September 1965, no. 29.
Chapel Hill, North Carolina, University of North Carolina, William Hayes Ackland Memorial Art Center, *From Across the State,* February 6-March 5, 1972.
Perth, Australia, Art Gallery of Western Australia, and elsewhere, *America and Europe: A Century of Modern Masters from the Thyssen-Bornemisza Collection,* October 2, 1979-August 24, 1980, no. 29.

LITERATURE

J. Barnitz, *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* vol. II, New York, 1988, pp. 388-89, no. 258, illustrated.
B. Weinberg, *Childe Hassam: American Impressionist,* New York, 2004, pp. 388, 401.

We would like to thank the Hassam *catalogue raisonné* committee for their assistance with cataloguing this work.

This painting will be included in Stuart P. Feld's and Kathleen M. Burnside's forthcoming *catalogue raisonné* of the artist's work.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.

428

ANDREW WYETH (1917-2009)

Below the Kitchen

signed 'A Wyeth' (lower left)
drybrush and watercolor on paper laid down on paper
23 x 17¾ in. (58.4 x 45.1 cm.)
Executed in 1960.

$100,000-150,000

Below: *Of a Feather,* 2008, archival pigment print, depicting Andrew Wyeth and Jamie Wyeth. © Peter Ralston.

Right, detail of the present lot.

PROVENANCE

M. Knoedler & Co., Inc., New York.
Acquired by the late owners from the above, 1961.

EXHIBITED

Cambridge, Massachusetts, Harvard University, Fogg Art Museum; New York, Pierpont Morgan Library; Washington, D.C., Corcoran Gallery of Art; Rockland, Maine, William A. Farnsworth Library and Art Museum, *Andrew Wyeth: Dry Brush and Pencil Drawings,* January 16-September 2, 1963, no. 58, illustrated.
Wallingford, Connecticut, The Choate School, January 3-February 1, 1965.
Philadelphia, Pennsylvania, Philadelphia Academy of the Fine Arts; Baltimore, Maryland, Baltimore Museum of Art; New York, Whitney Museum of American Art; Chicago, Illinois, Art Institute of Chicago, *Andrew Wyeth: Temperas, Watercolors, Dry Brush, Drawings, 1938 into 1966,* October 5, 1966-June 4, 1967, p. 76, no. 148.
Middlebury, Vermont, Middlebury College, *Middlebury Collects,* May 1-June 1, 1973.
New York, The Metropolitan Museum of Art, *Two Worlds of Andrew Wyeth: Kuerners and Olsons,* October 16, 1976-February 6, 1977, no. 23, illustrated.

LITERATURE

R. Meryman, *Andrew Wyeth,* Boston, Massachusetts, 1968, pp. 63, 171, illustrated.
B.J. Wyeth, *Wyeth at Kuerners,* Boston, Massachusetts, 1976, pp. 158-59, illustrated.
T. Hoving, "Two Worlds of Andrew Wyeth: 'Kuerners and Olsons,'" *The Metropolitan Museum of Art Bulletin,* vol. XXXIV, Autumn 1976, no. 23, illustrated.
J. Barnitz, *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* vol. II, New York, 1988, pp. 159-60, no. 79, illustrated.

This work will be included in Betsy James Wyeth's forthcoming *catalogue raisonné* of the artist's work.

Andrew Wyeth painted the present work in the basement at Karl Kuerner's in Chadds Ford, Pennsylvania. The artist depicts an arch in Kuerner's cellar, which supports the kitchen fireplace above, with a smoked ham and side of bacon hanging from a ceiling hook.

429

ALFRED THOMPSON BRICHER (1837-1908)

Otter Cliffs, Mt. Desert

signed 'A.T. Bricher' (lower left)
oil on canvas
24⅛ x 20⅛ in. (61.3 x 51.1 cm.)
Painted *circa* 1872.

$100,000-150,000

PROVENANCE
Godel & Co., Inc., New York.
Acquired by the late owner from the above, 1999.

LITERATURE
W. Adelson, *et al., The David and Peggy Rockefeller Collection: Supplement,* vol. V, New York, 2015, pp. 60-61, no. 14, illustrated.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Following spread left, detail of the present lot.

Following spread right, Seal Harbor, Maine.

430

WINSLOW HOMER (1836-1910)

Two Trout

signed, dated and inscribed 'To J. Ernest Yalden/with compts of Winslow Homer/1891' (lower right)
watercolor and pencil on paper
20 x 14 in. (50.8 x 35.6 cm.)
Executed in 1891.

$400,000-600,000

To J. Sargent Cowdery
with Compliments of Winslow Homer
1891

PROVENANCE

The artist.
J. Ernest Grant Yalden, Leonia, New Jersey, gift from the above, 1891.
Mrs. J. Ernest Grant Yalden, Leonia, New Jersey, 1937.
[With]Ferargil Gallery, New York, by 1940.
Oliver B. James, New York, 1940.
[With]Wildenstein & Co., New York, 1959.
Acquired by the late owners from the above, 1959.

EXHIBITED

Wallington, Connecticut, The Choate School, January 3-February 1, 1965.
San Francisco, California, Fine Arts Museum of San Francisco; Fort Worth, Texas, Amon Carter Museum of American Art, *Casting A Spell: Winslow Homer, Artist and Angler,* December 7, 2002-June 22, 2003, no. 22.

LITERATURE

J. Barnitz, *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* vol. II, New York, 1988, pp. 43-44, no. 14, illustrated.
T. Bolton, "Water Colors by Homer: Critique and Catalogue," *The Fine Arts,* vol. XVIII, April 1932, p. 52.
Adirondack Museum, *Winslow Homer in the Adirondacks,* exhibition catalogue, Blue Mountain Lake, New York, 1959, p. 25.
L. Goodrich, A.B. Gerdts, *Record of Works by Winslow Homer: 1890 through 1910,* vol. V, New York, 2014, p. 96, no. 1465, illustrated.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.

431

THOMAS MORAN (1837-1926)

Moonlit Shipwreck at Sea

signed with conjoined initials and dated 'TMoran N.A./1901.' (lower right)
oil on canvas
30 x 40¼ in. (76.2 x 102.2 cm.)
Painted in 1901.

$250,000-350,000

PROVENANCE
Private collection, Florida.
Christie's, New York, 5 December 1986, lot 85, sold by the above.
Acquired by the late owners from the above.

LITERATURE
J. Barnitz, *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, no. 12, pp. 39-40, illustrated.

This painting will be included in Stephen L. Good's and Phyllis Braff's forthcoming *catalogue raisonné* of the artist's work.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Following spread, detail of the present lot.

MORAN, NA.
1901.

432

ALBERT BIERSTADT (1830-1902)

Icebergs

signed with conjoined initials 'ABierstadt' (lower left)—signed again (on the panel backing)
oil on canvas
17¾ x 25⅝ in. (45.1 x 65.1 cm.)
Painted *circa* 1883.

$200,000-300,000

PROVENANCE
Private collection, Atlanta, Georgia.
Alexander Gallery, New York.
Acquired by the late owner from the above, 2011.

LITERATURE
W. Adelson, *et al., The David and Peggy Rockefeller Collection: Supplement,* vol. V, New York, 2015, pp. 57-59, no. 13, illustrated.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Following spread, detail of the present lot.

433

JAMES EDWARD BUTTERSWORTH (1817-1894)

United States Ship of the Line Ohio

oil on canvas
25¾ x 38 in. (65.4 x 96.5 cm.)
Painted *circa* 1852.

$100,000-150,000

PROVENANCE

Horace W. Gordon, Villanova, Pennsylvania, 1968.
The Dietrich American Foundation, Chester Springs, Pennsylvania, 1968.
Christie's, New York, 2 December 1988, lot 50, sold by the above.
Acquired by the late owners from the above.

EXHIBITED

Annapolis, Maryland, United States Naval Academy Museum, 1971-85, on loan.

LITERATURE

R.J. Schaefer, *J.E. Buttersworth: 19th Century Marine Painter,* Mystic, Connecticut, 1975, p. 95, pl. 70, illustrated.
R. Ellsworth, *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* vol. III, New York, 1993, p. 439.
R.J. Schaefer, A.W. German, J.U. Schaefer, *J.E. Buttersworth: 19th Century Marine Painter,* Mystic, Connecticut, 2009, p. 247.

The *U.S.S. Ohio* was designed by Henry Eckford and built at the New York Navy Yard, launching on May 30, 1820. Although she spent her early years in ordinary, in 1838 she became the flagship of Commodore Isaac Hull and departed New York on December 6, 1838 under the command of Captain Joseph Smith. She made passage through rough seas to Gibraltar in just 21 days with an average speed of 12 knots. Here, acting as a flagship for two years, *Ohio* served to protect commerce and suppress slave trade off the African coast. After her mission to the Mediterranean, she returned to Boston. In December 1846, the *U.S.S. Ohio* was re-commissioned under the command of Captain Silas H. Stringham and had an extended tour in the waters in and around South America. She participated in the War with Mexico, and helped to keep order off of California during the Gold Rush. She returned to the Boston Navy Yard on April 25, 1849 and was decommissioned on May 3, 1850. In the present work, 136 figures can be counted on the deck of this impressive ship.

Left, detail of the present lot.

Prendergast

A GRAND TOUR: AMERICANS ABROAD

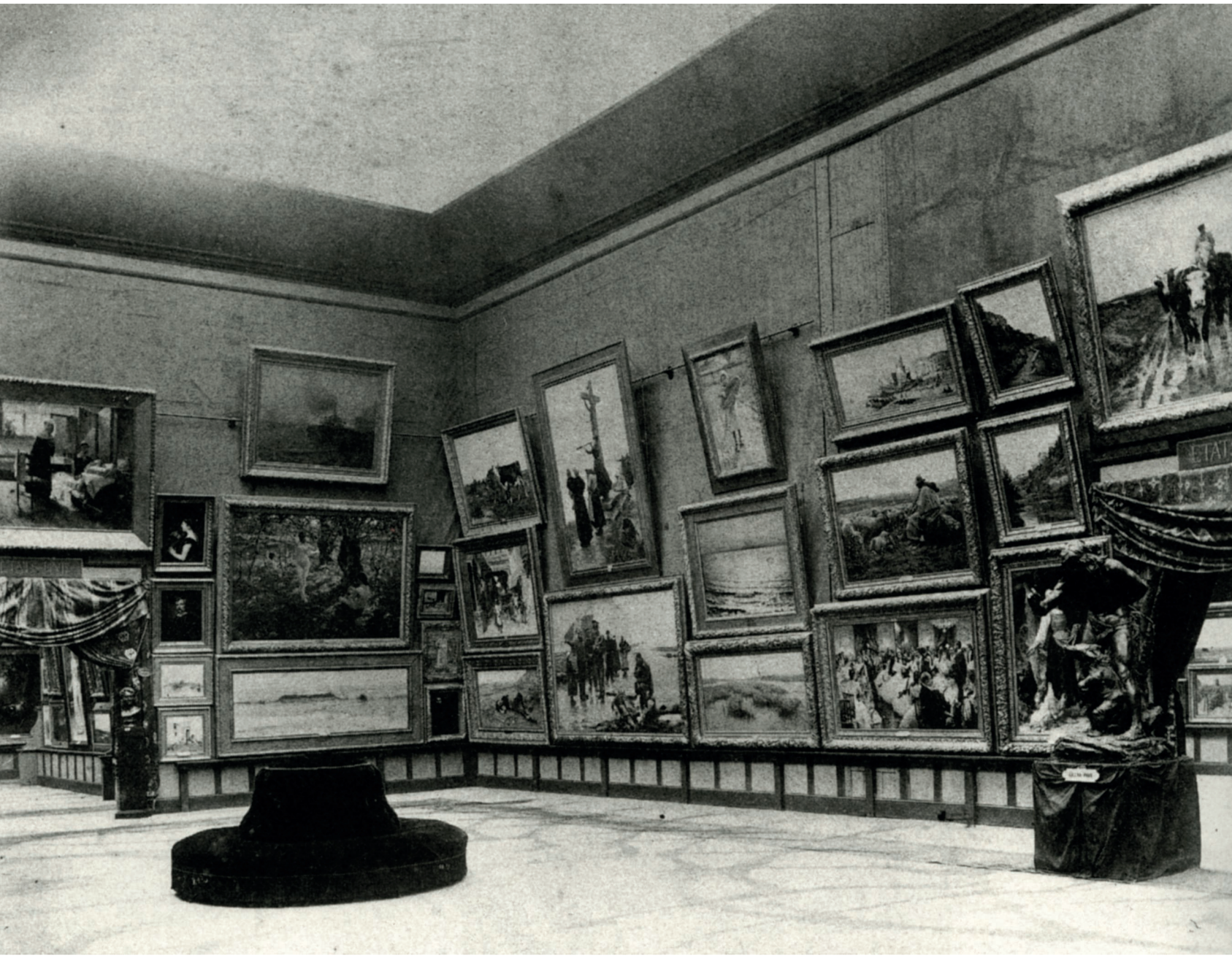
Previous spread, lot 434, John Singer Sargent, *San Geremia*, detail.

Left, lot 436, Maurice Brazil Prendergast, *Steps of Santa Maria d'Aracoeli*, Rome, detail.

Below, John D. Rockefeller, Jr. and David Rockefeller attending the dedication and tour of the restoration of Versailles, June 30,1936. Photographer unknown. Photo: Times Wide World/Redux, courtesy of The Rockefeller Archive Center.

David Rockefeller once calculated, "During my thirty-five years at Chase I visited 103 countries; this included forty-one trips to France, thirty-seven to England, twenty-four to West Germany, fifteen to Japan, fourteen each to Egypt and Brazil, and three extensive tours of sub-Saharan Africa." (*Memoirs*, New York, 2003, p. 198) Even before these years of intensive business travel, Rockefeller had the opportunity to extensively seek adventure abroad as a child and young adult, journeying throughout Europe and on a memorable early visit with his parents to Egypt. The first of these journeys occurred at the age of 12, as he reflected, "Although my parents felt their children should first get to know their own country, they believed it was just as important for us to learn about European cultures and civilization. So in 1927 they took Winthrop and me to France." (*Memoirs*, p. 44) They explored the grand buildings and grounds of iconic sites, such as Rheims Cathedral and Versailles, for which John D. Rockefeller, Jr. was sponsoring significant restorations, and then traveled through the château country of the Loire Valley toward Mont-Saint-Michel and the Brittany and Normandy coasts. On later trips bicycling through the British countryside after graduating from the Lincoln School in June 1932, studying German in Munich in the summer of 1933, and touring through Switzerland, Austria and Vienna by car in the spring of 1935 (during which he managed to visit thirty museums over six countries), David Rockefeller experienced the equivalent of the traditional Grand Tour of a young man exploring new lands and new understanding. Throughout these early trips and his subsequent travels, he maintained an insatiable appetite for knowledge and the artistic culture of these other nations, which is reflected in both the subject matter and exquisite taste of his collection.

Similarly, for many American artists in the late nineteenth century, European cities served as magnets for creative development; in each diverse location, they discovered varying forms of instruction, exhibition standards and artistic criticism. The artists immersed themselves in the tradition and cultural energy of each location abroad and sought to understand the unique style and history they afforded. What they learned served to invigorate their personal approach to painting while also transforming the landscape of American art. While cities such as Venice, Rome and London maintained allure among American artists, perhaps no city was more influential than Paris. As Kathleen Adler notes, "Paris superseded both Rome and London—previously the cities to which Americans made pilgrimages in search of the culture of Old Europe—as the place to be. It was the centre of the art world, and especially after the end of the American Civil War in 1865, thousands of American artists were attracted to Paris to study, to visit exhibitions (particularly the huge annual Salons) and to show their own work. As travel became easier, and the process of becoming a student became more familiar, Americans



Above, Main ("Expatriate") Gallery, United States Section, Exposition Universelle, Paris, 1889. National Academy of Design, New York. Photographer unknown. Courtesy of the Pennsylvania Academy of the Fine Arts.

Right, Name plaque of the newly named Avenue Rockefeller, in honor of John D. Rockefeller, Jr.'s gift which funded the Restoration of Versailles, Rheims, and Fontainebleau. June 30, 1936. Photograph by the Keystone View Company, Paris. Courtesy of The Rockefeller Archive Center.

"Although my parents felt their children should first get to know their own country, they believed it was just as important for us to learn about European cultures and civilization. So in 1927 they took Winthrop and me to France."

—DAVID ROCKEFELLER

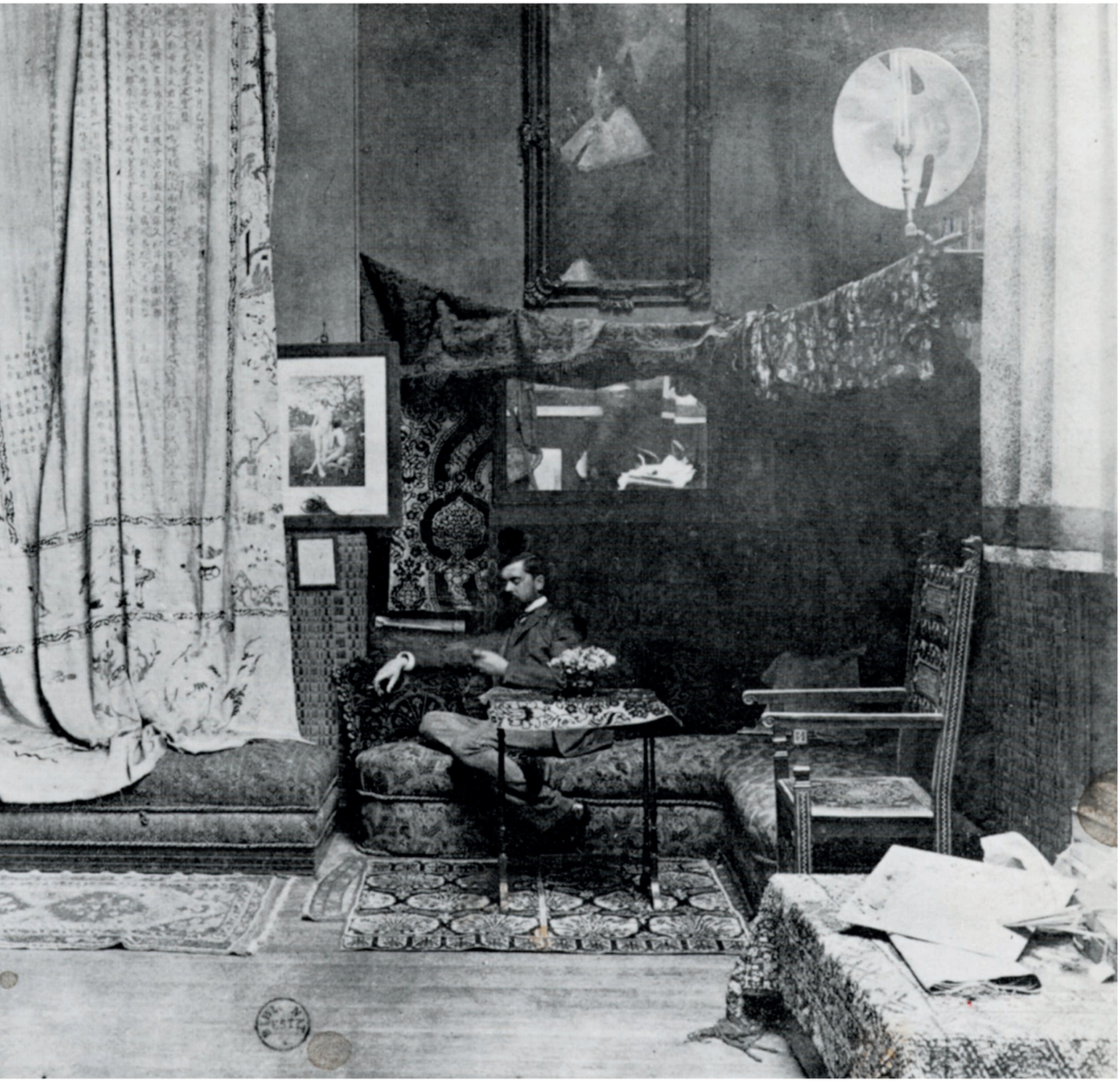
flocked to the city—at least 1,000 in one year, 1888, alone... Paris was where artistic maturity was attained, where reputations and friends were made and collectors found." ("'We'll Always Have Paris': Paris as Training Ground and Proving Ground," *Americans in Paris 1860-1900*, London, 2006, p. 11)

John Singer Sargent moved to Paris with his family in 1874, and soon after joined the studio of Carolus-Duran at the age of eighteen. Sargent compared favorably to his peers and, only four years after his first formal instruction, won an honorable mention at the Paris Salon of 1878. While in Paris, Sargent did not just surround himself with the teachings of Carolus-Duran, however. He also studied "the Barbizon tonalism of Camille Corot and Jean-Charles Cazin, the painterly realism of Gustave Courbet, and the *plein-air* glare of Éugene Boudin. Edgar Degas and others of the Independent movement ignited the Paris art world with their camera-influenced compositions and unadorned views of city life. The flowing brushwork, creamy paint, rich facture, and stark light of the older Edouard Manet's work made an indelible impression on the young Sargent..." (W. Adelson, "In the Modernist Camp," *Sargent Abroad: Figures and Landscapes*, New York, 1997, p. 10) The artist also worked with such Impressionist artists as Pierre-Auguste Renoir, and his closest association was with Claude Monet, whom he met as early as 1876 at the second Impressionist exhibition in Paris. It was at the Impressionist exhibitions that Sargent was exposed to scenes of daily life rendered in cropped, asymmetrical compositions influenced by photography, techniques used by Degas and Gustave Caillebotte, in order to capture a moment in time. Sargent would remain in Paris for nearly 10 years before permanently moving to London in 1886.

Meanwhile that same year, following several years of success in Boston as a painter and watercolorist, Childe Hassam set sail for Paris with his wife Maud. Once there Hassam elected to enroll in the Académie Julian; however, he soon discovered that the routine of school was stifling to his own creativity, and he stopped attending classes. Working independently of the Académie, Hassam learned his most important artistic lessons on his own, and upon his return from abroad three years later in 1889, he devoted his artistic output to translating the American landscape and life through his ambitious Impressionist canvases. Similarly, Maurice Prendergast studied in Paris at the Académie Colarossi and the Académie Julian from 1891 to 1894. Like the Impressionists in Paris, Prendergast took his primary inspiration from daily life, using crowded beaches and parks and busy sidewalks and squares to create painting modern both in style and subject. Prendergast returned to America in 1895 and much like Hassam found a ready market for his charming and increasingly avant-garde pictures.

Above left, Childe Hassam in his studio, *circa* 1896. Photographer unknown.

Above right, John Singer Sargent in his studio, circa 1885. Photographer unknown. Archives of American Art, Smithsonian Institution.



434

JOHN SINGER SARGENT (1856-1925)

San Geremia

signed and dated 'John S. Sargent 1913' (lower right)
oil on canvas
22 x 28 in. (55.9 x 71.1 cm.)
Painted in 1913.

$3,000,000-5,000,000

Tomaso Filippi, *Grand Canal with Basilica Santa Maria della Salute*, ca. 1894-1903
© Istituzioni di Ricovero ed Educazione – I.R.E.

Right, detail of the present lot.

PROVENANCE

Violet Sargent Ormond, sister of the artist, 1925.
H.E. Conrad Ormond, son of the above, by descent, 1955.
Private collection, by descent, 1979.
Sotheby's, New York, 6 December 1984, lot 165, sold by the above.
Acquired by the late owners from the above.

EXHIBITED

London, The Royal Academy of Arts, *The One Hundred and Forty-Sixth Exhibition*, 1914, no. 38.
London, Grosvenor Galleries, *Re-opening Exhibition*, February 1921, no. 19 (as *The Grand Canal and San Geremia*).
London, The Royal Academy of Arts, *Exhibition of Works by the Late John S. Sargent, R.A., Winter Exhibition*, January 14-March 13, 1926, no. 32 (as *The Labbia* [*sic*] *Palace, Venice*).
York, England, City of York Museum and Art Gallery, *Loan Exhibition of Works by the Late John S. Sargent, R.A.*, March-May 1926, no. 23 (as *Labbia* [*sic*] *Palace, Venice*).
London, National Gallery (subsequently the Tate Gallery), *Opening of Sargent Gallery*, June-October 1926, p. 6.
Birmingham, England, City Museum and Art Gallery, *Exhibition of Works by John Singer Sargent, 1856-1925, R.A.*, September 25-October 18, 1964, p. 19, no. 38 (as *Palazzo Labia, Venice*).
New York, Coe Kerr Gallery; Boston, Massachusetts, Boston Athenaeum, *Americans in Venice: 1879-1913*, October 19-December 18, 1983, pp. 19, 52, 90, no. 34, illustrated (as *Palazzo Labia*).
New York, Whitney Museum of American Art; Chicago, Illinois, Art Institute of Chicago, *John Singer Sargent*, October 1, 1986-April 17, 1987, pp. 199, 201, 288, fig. 159, illustrated (as *Palazzo Labia and San Geremia, Venice*).
New York, Adelson Galleries, Inc., *Sargent Abroad: An Exhibition*, November 7-December 13, 1997 (as *Palazzo Labia and San Geremia*).

LITERATURE

H.S., "The Royal Academy," *Birmingham Daily Post*, May 2, 1914, p. 14.
"Sargent Portraits," *Daily Telegraph*, May 2, 1914, p. 12.
"The Royal Academy Exhibition: First Notice," *Morning Post*, May 2, 1914, p. 7.
G.R.H., "The Royal Academy," *Pall Mall Gazette*, May 2, 1914, p. 5.
"Painting at the Royal Academy," *Builder*, vol. 106, no. 3718, May 8, 1914, p. 547.
"Art. The Academy—II," *Spectator*, vol. 112, May 9, 1914, p. 787.
"Modern English Art: The Grosvenor Reopened," *Times*, February 15, 1921, p. 12a.
W.H. Downes, *John S. Sargent: His Life and Work*, Boston, Massachusetts, 1925, p. 244.
E. Charteris, *John Sargent*, New York, 1927, p. 292 (as *The Palace Labbia* [*sic*], *Venice*).
"Pictures Framed," *Sargent Trust List*, 1927, p. 35, no. 18 (as *Venice. Palazzo Sabbia* [*sic*], *Grand Canal*).
C.M. Mount, *John Singer Sargent: A Biography*, New York, 1955, pp. 448, 451, nos. K048, K139 (no. K048 as *The Palace Labbia* [*sic*] and no. K139 as *San Geremia, Venice*).
R. Ormond, *John Singer Sargent: Paintings, Drawings, Watercolors*, New York, 1970, p. 257, pl. 115, illustrated (as *Palazzo Labia, Venice*).
J. Barnitz, *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, New York, 1988, vol. II, pp. 48-50, no. 16, illustrated.
W. Adelson, W.H. Gerdts, *et al.*, *Sargent's Venice*, New Haven, Connecticut, 2006, pp. 73-74, 77, 193n9, fig. 64, illustrated.
R. Ormond, E. Kilmurray, *John Singer Sargent: Venetian Figures and Landscapes, 1898-1913, Complete Paintings*, vol. VI, New Haven, Connecticut, 2009, pp. 217-18, 251, no. 1158, illustrated.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

435

THOMAS MORAN (1837-1926)

The Entrance to the Grand Canal

signed with initials in monogram and dated 'TMoran. N.A. 1900.' (lower right)
oil on canvas
20¼ x 30¼ in. (51.4 x 76.8 cm.)
Painted in 1900.

$150,000-250,000

…the artist was so enamored with the atmosphere of Venice that he purchased a gondola there in 1890 and shipped it back for pleasure rides on Hook Pond near his summer home in East Hampton, New York.

Above, Thomas Moran's Venetian gondola on Hook Pond, East Hampton, N.Y. Photographer unknown. Courtesy of the East Hampton Library, Long Island Collection.

Right, detail of the present lot.

PROVENANCE

Frederick Mueller, Miami Beach, Florida.
Joseph H. Lang, Toronto, Canada.
Christie's, New York, 25 May 1989, lot 86, sold by the above.
Acquired by the late owners from the above.

LITERATURE

R. Ellsworth, *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* vol. III, New York, 1993, pp. 432-33, illustrated.

This painting will be included in Stephen L. Good's and Phyllis Braff's forthcoming *catalogue raisonné* of the artist's work.

In May 1886, Thomas Moran traveled to Venice for the first time. A popular subject of interest and nostalgia in the late nineteenth century, Venice was already a familiar place for Moran through the writings of Lord Byron and John Ruskin and depictions by J.M.W. Turner. Nonetheless, Moran was amazed by the splendor of the place upon his own arrival, writing to his wife Mary, "Venice is all, and more, than travelers have reported of it. It is wonderful. I shall make no attempt at description..." (as quoted in N.K. Anderson, *et al., Thomas Moran*, New Haven, Connecticut, 1997, p. 122) Upon his return, Moran immediately set to work on studio oils, and, from that point forward, he submitted a Venetian scene almost every year he exhibited at the National Academy. "The subject became his 'best seller.'" (*Thomas Moran*, p. 123) Indeed, the artist was so enamored with the atmosphere of Venice that he purchased a gondola there in 1890 and shipped it back for pleasure rides on Hook Pond near his summer home in East Hampton, New York. The gondola is now in the collection of The Mariners' Museum in Newport News, Virginia.

436

MAURICE BRAZIL PRENDERGAST (1859-1924)

Steps of Santa Maria d'Aracoeli, Rome

signed 'Prendergast' (lower left)
watercolor and pencil on paper
20¼ x 14⅛ in. (51.4 x 35.9 cm.)
Executed *circa* 1898-99.

$1,500,000-2,500,000

PROVENANCE

The artist.
Mr. and Mrs. J. Montgomery Sears, Boston, Massachusetts, acquired from the above.
Mrs. J.D. Cameron Bradley, Southboro, Massachusetts, 1935.
Acquired by the late owners from the above, 1961.

EXHIBITED

Cambridge, Massachusetts, Harvard Society for Contemporary Art, *Maurice Prendergast 1861-1924: A Memorial Exhibition,* March 19-May 9, 1929, no. 17 (as *Steps of the Ara Coeli*).
Andover, Massachusetts, Phillips Academy, Addison Gallery of American Art, *The Prendergasts: Retrospective Exhibition of the Work of Maurice and Charles Prendergast,* September 24-November 6, 1938, no. 10.
Boston, Massachusetts, Boston Society of Water Color Painters, *Fiftieth Anniversary Exhibition,* April 18-May 14, 1939, no. 294.

LITERATURE

"American Dealers Hold Third Annual Show," *Art News,* vol. 27, March 1929.
A.F. Cochrane, "Maurice Prendergast Memorial Exhibition (Harvard Society for Contemporary Art Sponsors Display 5 Years After Artist's Death)," *Boston Evening Transcript,* April 1929, p. 14.
J. Barnitz, *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* vol. II, New York, 1988, pp. 52-54, no. 18, illustrated.
C. Clark, N.M. Mathews, G. Owens, *Maurice Brazil Prendergast: A Catalogue Raisonné,* Williamstown, Massachusetts, 1990, pp. 132-33, 399, no. 749, pl. 26, illustrated.
N.M. Mathews, E. Kennedy, *Prendergast in Italy,* London, 2009, pp. 71, 177, nos. 82, 749, illustrated.

Prendergast

"By far the most extraordinary aspect of the Italian watercolors is Prendergast's use of detailed architectural structures as decorative backdrops for the parade of human life seen throughout the tourist's Italy at the turn of the century…he made it plain in his pictures that he had come as a tourist and aimed to capture the excitement of tourist haunts."

—NANCY MOWLL MATHEWS

Above left, Maurice Brazil Prendergast, c. 1901. Prendergast Archive and Study Center, Williams College Museum of Art, Williamstown, Massachusetts. Photo credit: Arthur Evans.

Right, detail of the present lot.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

437

MAURICE BRAZIL PRENDERGAST (1859-1924)

Grande Marina, Capri

signed and dated '—1899—Prendergast—Capri—' (lower right)
watercolor and pencil on paper
11 x 15⅜ in. (27.9 x 39.1 cm.)
Executed in 1899.

$600,000-800,000

1894 - Rendezvost - Capri

PROVENANCE

[With]Childs Gallery, Boston, Massachusetts.
[With]M. Knoedler & Co., Inc., New York, 1953.
Mr. and Mrs. Lansing W. Thoms, St. Louis, Missouri, 1955.
[With]Washburn Gallery, New York.
Acquired by the late owners from the above, 1976.

EXHIBITED

Boston, Massachusetts, Boston Chase Gallery, April-May 1899.
Chicago, Illinois, Art Institute of Chicago, *An Exhibition of the Works of Hermann Dudley Murphy and the Works of Maurice B. Prendergast,* January 3-28, 1900, no. 77.
New York, Macbeth Gallery, *Exhibition of Water Colors and Monotypes in Color by Maurice B. Prendergast,* March 9-24, 1900, no. 17.
Boston, Massachusetts, Boston Art Club, *64th Exhibition: Watercolors, etc.,* April 6-27, 1901, no. 90.
Detroit, Michigan, Detroit Museum of Art, *Special Exhibition of Watercolors and Monotypes by Mr. Maurice Prendergast,* November 1901, no. 22.
Cincinnati, Ohio, Cincinnati Museum Association, *Mr. Maurice B. Prendergast: Exhibition of Watercolors and Monotypes.* December 7, 1901-January 2, 1902, no. 22.
New York, Kraushaar Art Galleries, *Exhibition of Paintings and Watercolors by Maurice Prendergast,* October 30-November 17, 1930, no. 1.
Toronto, Canada, Toronto Art Gallery, *Catalogue of an Exhibition of Paintings by Maurice Prendergast,* October 1931, no. 35.
New York, M. Knoedler & Co., Inc., *Americans Abroad,* March 22-April 22, 1954, no. 31 (as *On the Beach, Capri*).
New York, M. Knoedler & Co., Inc., *Paintings and Watercolors by Maurice Prendergast: A Loan Exhibition,* November 1-26, 1966, no. 15, illustrated.
St. Louis, Missouri, City Art Museum, *American Art in St. Louis,* October 22-November 30, 1969.

LITERATURE

J. Barnitz, *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* vol. II, New York, 1988, pp. 54-55, no. 19, illustrated.
C. Clark, N.M. Mathews, G. Owens, *Maurice Brazil Prendergast: A Catalogue Raisonné,* Williamstown, Massachusetts, 1990, p. 402, no. 758, illustrated.
N.M. Mathews, E. Kennedy, *Prendergast in Italy,* London, 2009, pp. 69, 178, nos. 80, 758, illustrated.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.

438

WINSLOW HOMER (1836-1910)

Where are the Boats?

signed and dated 'Winslow Homer/1883' (lower right)
watercolor and pencil on paper
image, 13½ x 19⅝ in. (34.3 x 49.9 cm.);
sheet, 14 x 20⅛ in. (35.6 x 51.1 cm.)
Executed in 1883.

$1,500,000-2,500,000

Winslow Homer, *Inside the Bar,* 1883. The Metropolitan Museum of Art, New York, Gift of Louise Ryals Arkells, in memory of her husband, Bartlett Arkell, 1954.

Right, Detail of the present lot.

PROVENANCE

The artist.
Doll & Richards, Boston, Massachusetts, acquired from the above, 1883.
George Baty Blake, Boston, Massachusetts, 1883.
John Armory Lowell Blake, Boston, Massachusetts, son of the above.
F.W. Bayley & Son, Boston, Massachusetts, 1930.
John S. Ames, Boston, Massachusetts, 1930.
Mrs. John S. Ames, North Easton, Massachusetts, by descent from the above, 1959.
David Ames, North Easton, Massachusetts, son of the above, gift from the above.
Firestone & Parson, Boston, Massachusetts, 1973.
George D. Hart, San Francisco, California, 1973.
Hirschl & Adler Galleries, Inc., New York, 1980.
Andrew Crispo Gallery, New York.
Sotheby's, New York, 3 December 1987, lot 105, sold by the above.
Acquired by the late owners from the above.

EXHIBITED

Boston, Massachusetts, Doll & Richards, *Watercolors by Winslow Homer,* December 1-15, 1883, no. 3.
Boston, Massachusetts, Museum of Fine Arts, October 1941.
New York, Whitney Museum of American Art, *Oils and Watercolors by Winslow Homer,* October 2-November 2, 1944, no. 39.
Worcester, Massachusetts, *Winslow Homer,* November 16-December 17, 1944, p. 5, no. 39.
Washington, D.C., National Gallery of Art; New York, The Metropolitan Museum of Art; Boston, Massachusetts, Museum of Fine Arts, *Winslow Homer: A Retrospective Exhibition,* November 23, 1958-May 3, 1959, no. 114 (no. 103 for Boston location).
Davenport, Iowa, Davenport Art Gallery; Little Rock, Arkansas, Arkansas Arts Center; Oklahoma City, Oklahoma, Oklahoma Art Center; Corpus Christi, Texas, Art Museum of South Texas; Kansas City, Missouri, Nelson-Atkins Museum of Art; Huntsville, Alabama, Huntsville Museum of Art; Stillwater, Oklahoma, Gardiner Art Gallery; Pueblo, Colorado, Sangre Cristo Art Center; Lincoln, Nebraska, Sheldon Memorial Art Gallery; Peoria, Illinois, Lakeview Museum of Arts & Sciences; Salina, Kansas, Salina Art Center; Springfield, Missouri, Springfield Art Museum; Lexington, Kentucky, University of Kentucky Art Museum; Terra Haute, Indiana, Sheldon Swope Art Gallery; Chattanooga, Tennessee, Hunter Museum of Art; Albany, Georgia, The Albany Museum of Art; Charlotte, North Carolina, The Mint Museum of Art; Youngstown, Ohio, The Butler Institute of American Art; Madison, Wisconsin, Elvehjem Museum of Art, *American Works on Paper: 100 Years of American Art History,* December 1983-January 1987, pp. 40, 107, no. 40, illustrated.

LITERATURE

J. Barnitz, *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* vol. II, New York, 1988, pp. 386-87, no. 257, illustrated.
L. Goodrich, A.B. Gerdts, *Record of Works by Winslow Homer: 1883 through 1889,* vol. IV.2, New York, 2012, pp. 246-47, no. 1191, illustrated.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

439

CHILDE HASSAM (1859-1935)

Rainy Day, Boston

signed 'Childe Hassam' (lower left)
oil on panel
5⅞ x 8 in. (14.9 x 20.3 cm.)
Painted *circa* 1886.

$250,000-350,000

Childe Hassam

Hassam

PROVENANCE

Sarian, New York.
[With]Hirschl & Adler Galleries, Inc., New York, 1960.
Mr. and Mrs. Alexander J. Oppenheimer, San Antonio, Texas, acquired from the above.
The Institute of Ophthalmology, Houston, Texas, gift from the above.
[With]Hirschl & Adler Galleries, Inc., New York, 1973.
Mr. and Mrs. John D. Rockefeller III, acquired from the above, 1973.
Blanchette H. Rockefeller, 1978.
Estate of the above, 1992.
Acquired by the late owners from the above, 1994.

EXHIBITED

Tucson, Arizona, University of Arizona Museum of Art; Santa Barbara, California, Santa Barbara Museum of Art, *Childe Hassam 1859-1932,* February 5-April 30, 1972, pp. 54, 138, no. 12 (as *Old Chelsea*).

LITERATURE

W. Adelson, *et al., The David and Peggy Rockefeller Collection: Supplement,* vol. V, New York, 2015, pp. 62-65, no. 15, illustrated.

We would like to thank the Hassam *catalogue raisonné* committee for their assistance with cataloguing this work.

This painting will be included in Stuart P. Feld's and Kathleen M. Burnside's forthcoming *catalogue raisonné* of the artist's work.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.

AMERICA'S BEGINNINGS

Previous spread, lot 441, Robert Walter Weir, *Landing of Henry Hudson, 1609, at Verplanck Point, New York*, detail.

Left, lot 440, Gilbert Stuart, *George Washington*.

Right, John D. Rockefeller, Jr. and Rev. William Goodwin stand in front of the George Wythe House, Williamsburg, October 4, 1928. Photographer unknown. Courtesy of The Colonial Williamsburg Foundation.

David Rockefeller first became enthralled with history as an eleven year-old boy. In 1926, he entered sixth-grade at the Lincoln School on 123rd Street and Morningside Drive in Manhattan, where his teacher, Elmina Lucke, "made the past come vividly alive." (D. Rockefeller, *Memoirs*, New York, 2003, p. 27) The same year, his father, John D. Rockefeller, Jr., secretly embarked on an ambitious project to bring American history alive on an unprecedented scale. The restoration of Colonial Williamsburg stands as the single greatest endeavor to re-create America's past. In John D. Rockefeller, Jr.'s words, its purpose was "to make it a great centre for historical study and inspiration," illustrating one of the Rockefeller family's tenets to create a lasting legacy for the benefit of many. (R.B. Fosdick, *John D. Rockefeller, Jr.: A Portrait*, New York, 1956, p. 284) From the founding of the American Wing at The Metropolitan Museum of Art in 1922 to the popularity of Colonial Revival kit houses from Sears, Roebuck & Co., interest in the early days of life in America reached a crescendo in the 1920s. Like many, John D. Rockefeller, Jr. viewed the era of the nation's founding as a time when civic duty and moral authority reigned supreme, and its re-creation offered the opportunity to enlighten, particularly amidst the fast-changing pace of modern society. Dedicated to historical authenticity, Rockefeller was intimately involved in all aspects of the project, which absorbed his attention more than any other of his philanthropic pursuits and rewarded him with the greatest satisfaction.

The restoration of Colonial Williamsburg stands as the single greatest endeavor to re-create America's past.

While Colonial Williamsburg stands today as a magnificent *fait-accompli*, its creation was the result of precarious beginnings, a voluminous amount of historical and archaeological research and even subterfuge. His parents, David recalled, instilled a thirst for knowledge of all cultures, but believed their children should get to know their own country first. To that end, the family took an extensive car journey in March 1926 and after visiting Philadelphia and battle sites from the Revolutionary and Civil Wars, stopped in Williamsburg, Virginia where they were given a tour by Rev. William Goodwin, rector of the Bruton Parish Church and Director of William and Mary's College Endowment Plan. Goodwin had long harbored a vision to restore the run-down, sleepy city of Williamsburg to its eighteenth-century glory when it was the capital of the colony of Virginia. (*Memoirs*, pp. 40-41) All he needed was funds. Impressed by Goodwin's passion and the potential afforded by surviving historical structures, John D. Rockefeller, Jr. lent his support and Goodwin began acquiring strategic properties. Partially to prevent escalating local housing prices, Goodwin and Rockefeller went to great lengths to keep the project—particularly the latter's involvement—a secret. They even used code in all correspondence; Goodwin, who had been taken with David during the March 1926 tour, referred to his benefactor in letters as "David's father" or "Mr. David." (*Memoirs*, p. 41)

Rockefeller soon became immersed in the project and acquired a nearby house, Bassett Hall, where he lived for two months of the year during the building works. With control of the purse strings, he was able to dictate the course of its development and, rather than restoring buildings scattered across the city, he insisted that the project focus on a discrete area along the Duke of Gloucester Street where signs of modern life, such as telephone poles, could be eradicated. Costs and attractiveness were second to accuracy. When workmen discovered that a building already partially re-built was six feet off plan from the 1782 map providing the layout of the restoration, Rockefeller

Above, David Rockefeller in front of Hudson Pines. Photograph by Jean-Claude Deutsch/Paris Match via Getty Images.

Right page, Charles Willson Peale, *George Washington*, 1780. Colonial Williamsburg Foundation, Gift of John D. Rockefeller, Jr.

insisted it be moved to its correct position at a cost of $6,000. More painful for Rockefeller was when historical fact conflicted with twentieth-century aesthetic sensibilities, such as when it was discovered that in the eighteenth century a brick house stood just four feet from the Raleigh Tavern. The brick structure was faithfully re-created. "It broke my heart," recalled Rockefeller, but "we stuck absolutely to what *was*." (as quoted in *John D. Rockefeller, Jr.: A Portrait*, p. 297)

To many, George Washington personifies the greatness of America's past. John D. Rockefeller, Jr.'s reverence for the victorious General and first President is evident in his institutional support and his personal art collection. Fearing the encroachment of commercialization on The George Washington Birthplace National Monument, the Wakefield Memorial Association sought assistance in 1930 from Rockefeller, who purchased and donated hundreds of surrounding acres to protect the monument. ("George Washington Birthplace National Monument," *Glimpses of Our National Monuments*, 1930) He had acquired his first portrait of Washington, a Gilbert Stuart Athenaeum type likeness that is now on public view at the family estate, Kykuit, in 1920. (C.R. Barratt, E.G. Miles, *Gilbert Stuart*, New York, 2004, p. 162, fig. 104) Eight years later, he bought one of Charles Willson Peale's full-length portraits of Washington depicting the General after the victory at the Battle of Princeton, which he donated to Colonial Williamsburg in 1933.

As indicated by numerous solicitations from dealers, John D. Rockefeller, Jr. was frequently approached to acquire various portraits of Washington, but invariably declined citing a preference for the work already in his possession. However, in 1946, he bought a rare Vaughan type likeness, which as noted by David, his parents had been seeking to acquire for a number of years. This canvas was the favorite of John D. Rockefeller, Jr.'s wife, Abby Aldrich Rockefeller, and upon her death two years after its purchase, he loaned it to his son, David, saying that he did not need two versions. In 1954, he formalized the gift and wrote, "I am glad to give you the portrait…To know that you and Peggy are finding such inspiration from it, gives me even more pleasure than had it remained in my possession." (letter, John D. Rockefeller, Jr. to David Rockefeller, November 29, 1954,

Eight years later, he bought one of Charles Willson Peale's full-length portraits of Washington depicting the General after the victory at the Battle of Princeton, which he donated to Colonial Williamsburg in 1933.

Rockefeller Family Records, Office of the Messrs. Rockefeller records, Homes, Series I (FA318), Box 11, Folder 99, 1939-1954, Rockefeller Archive Center, Sleepy Hollow, New York)

David Rockefeller continued his father's preservation and celebration of America's past through his support of Historic Hudson Valley, an organization founded by his father in 1951 that manages several historic sites in close proximity to the Rockefeller estate in Pocantico Hills. From championing their recent endeavors to tell the story of slavery in the Colonial North to being, at 101 years-old, the first attendee at their annual Jack O'Lantern Blaze, David was fully engaged with all aspects of the organization. He also served as a Trustee from 1981 to 1997, played an active role in formulating tours of Kykuit and was co-founder of the donor group, the Pocantico Society. ("Honoring the Memory of David Rockefeller Sr.; June 12, 1915 – March 20, 2017," March 20, 2017, available at www.hudsonvalley.org/community)

Much of the art collection amassed by David and his wife Peggy reflects their global interests, yet their purchase in 1980 of Robert Walter Weir's *Landing of Henry Hudson, 1609, at Verplanck Point, New York*, like their support of Historic Hudson Valley, reveals that they were also keenly passionate about the history of their more immediate surroundings. The scene depicted in the painting took place less than twenty miles north of their Pocantico Hills home, Hudson Pines. A proud "internationalist," David no doubt took particular enjoyment from a work that honors the pioneering explorations of Henry Hudson and his valiant attempts to discover a northwest passage to Asia.

440

GILBERT STUART (1755-1828)

George Washington (Vaughan type)

bears inscription 'D. Brien' (on the reverse)
oil on canvas
29⅛ x 24⅛ in. (74 x 61.3 cm.)
Painted in 1795.

$800,000-1,200,000

"A strong attempt at idealization, with more youthful face. It is painted with a perfect technic [sic] and great simplicity."

—GUSTAVUS A. EISEN

PROVENANCE

Alexander Scott (1764-1810), Lancaster, Pennsylvania.
Mary (Slough) Scott Snyder (1769-1823), Lancaster and Harrisburg, Pennsylvania, wife of the above.
Major Edward Brien (1769-1816), County Tyrone, Ireland and Lancaster, Pennsylvania, acquired from the above.
Dorothy (Hand) Brien (1777-1862), Lancaster, Pennsylvania, wife of the above, by descent.
Sarah Bethel (Brien) Rogers (1810-1886), Lancaster, Pennsylvania, daughter of the above, by descent.
Edward Reilly (1834-1889), Lancaster, Pennsylvania; New Haven, Connecticut; and New York, son-in-law of the above, acquired from the above.
Anna Russum (Rogers) Reilly (b. 1829), Lancaster, Pennsylvania; New Haven, Connecticut; New York; and Trenton, New Jersey, wife of the above, gift from the above.
Edith Reilly (Mrs. John Stockton Hough), daughter of the above, gift from the above.
Charles Allen Munn (1859-1924), New York and Llewellyn Park, New Jersey, acquired from the above, 1907.
Augusta (Munn) Tilney (1884-1959), niece of the above and her husband, Israel Sheldon Tilney (1882-1979), New York; Llewellyn Park, New Jersey; and Palm Beach, Florida, by bequest.
M. Knoedler & Co., Inc., New York, 1946.
John D. Rockefeller, Jr. (1874-1960), Kykuit, Pocantico Hills, Tarrytown, New York, acquired from the above, 1946.
Gift to the late owners from the above, 1954.

EXHIBITED

New York, The Colony Club, *Exhibition of Portraits of George Washington*, April 18-27, 1922, no. 11, illustrated.
New York, The Metropolitan Museum of Art, July 1924.
Washington, D.C., Corcoran Gallery of Art, *Washington Bicentennial Exhibition*, December 1931-January 1932.
Wilmington, Delaware, Wilmington Society of Fine Arts, April 1935, no. 2.
San Francisco, California, M.H. de Young Memorial Museum and California Palace of the Legion of Honor, *Exhibition of American Painting*, June 7-July 7, 1935, no. 38, illustrated.
Newport, Rhode Island, M. Knoedler & Co., Inc., *Exhibition of Portraits of Gilbert Stuart*, June 29-August 1, 1936, no. 1.
New York, M. Knoedler & Co., Inc., *Masterpieces of American Historical Portraiture*, November 5-21, 1936, pp. 11-12, no. 1, illustrated.
New York, The Metropolitan Museum of Art; Washington, D.C., National Gallery of Art, *Gilbert Stuart*, October 21, 2004-July 31, 2005, pp. 141-44, no. 36, illustrated.
Washington, D.C., National Portrait Gallery, June-August 2015, on loan.

LITERATURE

G. Mason, *The Life and Works of Gilbert Stuart*, New York, 1879, p. 91.
E.B. Johnston, *Original Portraits of Washington*, Boston, Massachusetts, 1882, pp. 93, 103.
S.P. Avery, *Some Account of the "Gibbs-Channing" Portrait of Washington*, New York, 1900, pp. 13-14.
C.A. Munn, *Three Types of Washington Portraits*, New York, 1908, pp. 43 (opp.), 54-58, illustrated.
C.H. Hart, "Tracing the Pedigrees of Two of Stuart's Washingtons," *New York Sun*, January 21, 1917, p. 4, illustrated.
C.I. Landis, "Some Old-Time Lancaster Portraits of Washington," *Journal of the Lancaster Historical Society*, vol. 21, no. 2, February 2, 1917, pp. 29-34.
C.A. Munn, "The Growth of Interest in Washington Portraits," *American Magazine of Art*, vol. X, June 1919, p. 284.
F.F. Sherman, *Gilbert Stuart's First Portrait of Washington from Life: The Vaughan Picture Painted in 1795*, New York, 1922, n.p.
F.F. Sherman, "Gilbert Stuart's First Portrait of Washington from Life: The Vaughan Picture Painted in 1795," *Art in America*, vol. XI, December 1922, p. 44.
G.A. Eisen, "Stuart's Three Washingtons," *International Studio*, vol. 76, no. 309, February 1923, p. 390, illustrated.
M. Fielding, *Gilbert Stuart's Portraits of George Washington*, Philadelphia, Pennsylvania, 1923, pp. 20 (opp.), 117, no. 4, illustrated.
L. Park, *Gilbert Stuart: An Illustrated Descriptive List of His Works*, vol. 2, New York, 1926, pp. 847-48, no. 4.
J.H. Morgan, M. Fielding, *The Life Portraits of Washington and Their Replicas*, Philadelphia, Pennsylvania, 1931, pp. 252-53, 254 (opp.), no. 4, illustrated.
G.A. Eisen, *Portraits of Washington*, vol. 1, New York, 1932, pp. 33-34, 47, 207, pl. XX, illustrated.
"Rare Washington Portrait Exhibited," *The Newport Mercury*, July 10, 1936, p. 8, illustrated.
"Living with the Great: Treasures in the New York house of Mr. and Mrs. David Rockefeller," *Vogue*, vol. CXXVII, February 1, 1956, p. 174, illustrated.
C.M. Mount, *Gilbert Stuart: A Biography*, New York, 1964, p. 378.
E. Bradshaw, in J. Barnet, *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 18-20, illustrated.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Detail of the present lot.

441

ROBERT WALTER WEIR (1803-1889)

Landing of Henry Hudson, 1609, at Verplanck Point, New York

signed 'Rbt W Weir' (lower center)
oil on canvas
33 x 48 in. (83.8 x 121.9 cm.)
Painted in 1835.

$400,000-600,000

PROVENANCE

Gulian C. Verplanck, commissioned from the artist.
William S. Verplanck, son of the above.
Mrs. Benjamin Richards, daughter of the above.
Louisa Verplanck Richards, daughter of the above.
Mrs. Guy Richards.
M. Knoedler & Co., Inc., New York, 1961.
Northern Natural Gas Co., Omaha, Nebraska.
InterNorth Art Foundation, Omaha, Nebraska.
Gene Autry Western Heritage Museum, Los Angeles, California (not accessioned).
Christie's, New York, 2 December 1988, lot 169Q, sold by the above.
Acquired by the late owners from the above.

EXHIBITED

New York, National Academy of Design, *10th Annual Exhibition,* May 5-July 4, 1835, no. 223 (as *The Landing of Hendrick Hudson*).
West Point, New York, United States Military Academy, *Robert Weir: Artist and Teacher at West Point,* October 22-November 29, 1976, pp. 34, 65, no. 49, illustrated (as *The Landing of Hendrick Hudson*).
Omaha, Nebraska, Joslyn Art Museum, *The Way West: Artist-Explorers of the Frontier, Selections from the Collections of the Northern Natural Gas Company, Omaha,* 1978, p. 24, illustrated.
Roslyn, New York, Nassau County Museum of Fine Art, *William Cullen Bryant, The Weirs and American Impressionism,* April 24-July 31, 1983, pp. 22, 41, no. 9, illustrated (as *The Landing of Henry Hudson*).

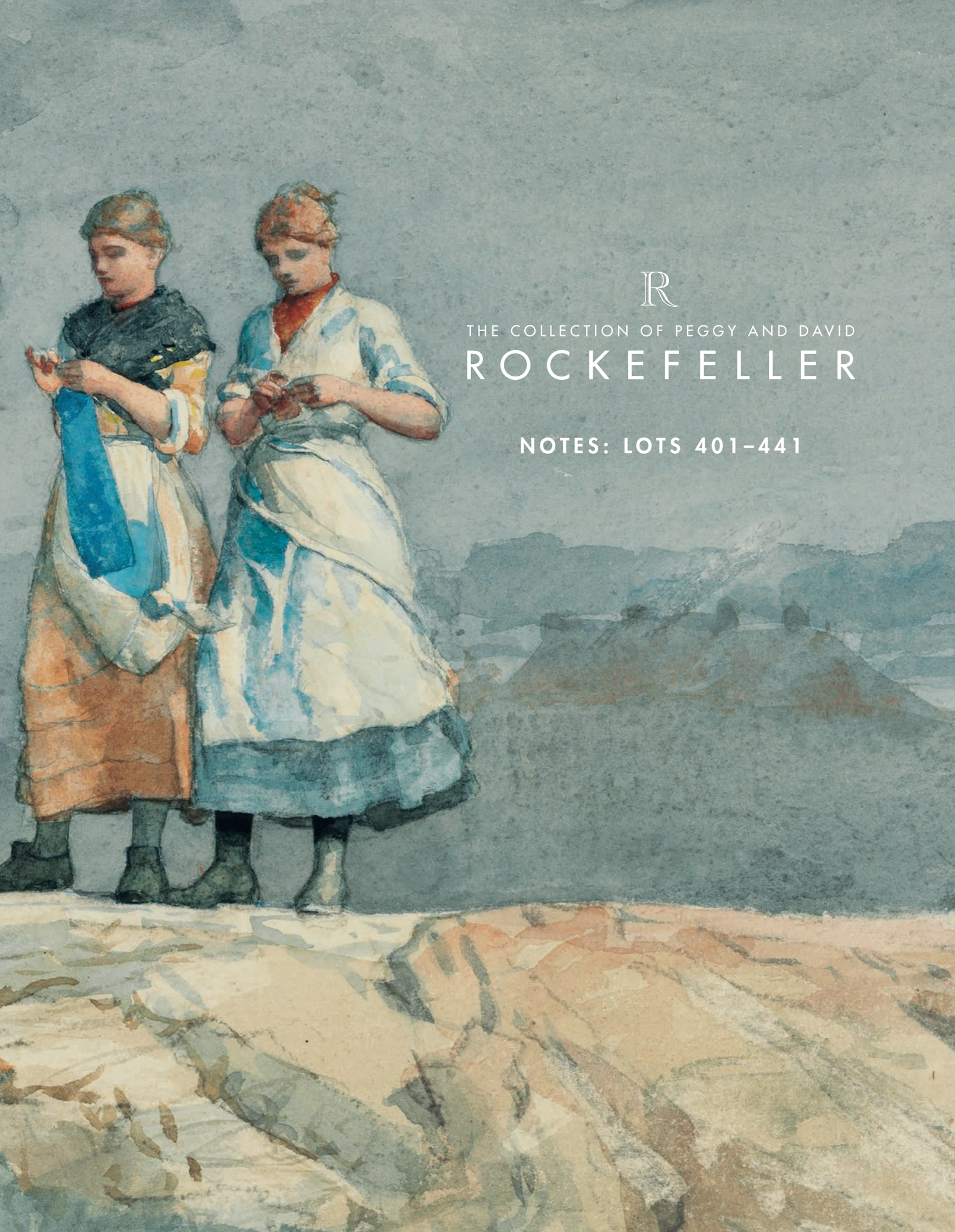
LITERATURE

New-York Mirror, vol. 15, no. 26, December 23, 1837, illustrated (as *Landing of Hendrick Hudson*).
(Possibly) W. Dunlap, *A History of New York, For Schools,* New York, 1837.
J.A. Spencer, *History of the United States, from the Earliest Period to the Administration of James Buchanan,* New York, 1858, illustrated (as *Landing of Hendrick Hudson*).
W. Goetzmann, J. Porter, *The West as Romantic Horizon,* Omaha, Nebraska, 1981, p. 119, no. 81 (as *Landing of Henry Hudson, 1608, at Verplanck Point, near Peekskill, N.Y.).*
R. Stewart, J.D. Ketner, II, A.L. Miller, *Carl Wimar: Chronicler of the Missouri River Frontier,* New York, 1991, p. 198, fig. 11, illustrated (as *Landing of Henry Hudson, 1608, at Verplanck Point, near Peekskill, N.Y.).*
W.H. Truettner, *The West as America, Reinterpreting Images of the Frontier, 1820-1920,* Washington, D.C., 1991, pp. 77-78, illustrated (as *The Landing of Hendrick Hudson*).
R. Ellsworth, *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* vol. III, New York, 1993, pp. 424-46, no. 319, illustrated.

Feature essay with in depth information for this lot can be found at the back of the catalogue.

Left, detail of the present lot.

Following spread, lot 438, Winslow Homer, *Where are the Boats?,* detail.



THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

NOTES: LOTS 401–441

401

CHARLES SHEELER (1883-1965)

White Sentinels

signed and dated 'Charles Sheeler - 1942.' (lower right)—signed and dated again and inscribed with title (on the reverse)
tempera on board
15 x 22 in. (38.1 x 55.9 cm.)
Painted in 1942.

$1,000,000-1,500,000

Above, Edward Steichen, Charles Sheeler, West Redding, Connecticut, ca. 1932. The Museum of Modern Art, New York. Gift of Samuel M. Kootz © 2018 The Estate of Edward Steichen / Artists Rights Society (ARS), New York.

Below left, Charles Sheeler (1883 1965). *On a Connecticut Theme*, oil on canvas, 1958. Whitney Museum of American Art, New York; Lawrence H. Bloedel Bequest 77.1.48. Digital Image © Whitney Museum, N.Y.

Below right, Charles Sheeler (1883 1965), *Barn, Connecticut*, gelatin silver print, 1941. L-R 1590.2001 © 2018 Museum of Fine Arts, Boston.

Charles Sheeler was captivated throughout his career by architecture, its structure of different interlocking pieces and the geometric patterns created by those combinations. His close friend and renowned poet William Carlos Williams once wrote, "Charles Sheeler has lived in a mechanical age. To deny that was to lose your life…What was he to do about it? He accepted it as the source of material for his compositions." ("Postscript by a Poet," *Art in America*, October 1954, p. 215) Dating from 1942, the present work's simplified forms and flattened texture capture Sheeler's style in transition from his early realistic renderings to the more abstracted, cubist style of his paintings from the 1950s. Incorporating both realism and abstraction, *White Sentinels* is an important example of Sheeler's sophisticated studies of the shapes and colors of an increasingly industrialized America.

Born in Philadelphia, Sheeler knew from an early age that he was going to be an artist. First attending the School of Industrial Art in Philadelphia, he subsequently studied with William Merritt Chase at the Pennsylvania Academy of the Fine Arts. After trips abroad to London and Spain and his graduation from the Academy, he utilized his self-taught photography skills to form a business capturing images for architects. Even when he became known as a painter later in his career, "photography stayed by him as a profession all his life, a means of expression in itself, a counterpoise to his painting, one art delimiting the other." (F.S. Wight, "Charles Sheeler," *Art in America*, October 1954, p. 187) In fact, Sheeler's creative process for *White Sentinels* demonstrates how closely his photographic and fine art are interrelated.

In 1941, Sheeler went on a photographic exploration with his friend and fellow photographer Edward Weston through the area surrounding Ridgefield, Connecticut. In the town of New Milford, both men found inspiration in a rambling barn on Old Town Farm Road that consisted of two wooden silos, a corn crib and a shed. In his photograph *Connecticut*, Weston depicts the barn up-close and from an angle with dramatic shadow effects. Sheeler's version, entitled *Barn in Connecticut* and only recently rediscovered, is more direct and the clear inspiration for *White Sentinels*. Carol Troyen and Erica Hirshler write, "Sheeler was clearly deeply moved by these buildings. He never exhibited his photograph, but always preserved it as a reference and perhaps a memento of his friendship with Weston." (*Charles Sheeler: Paintings and Drawings*, Boston, Massachusetts, 1987, p. 182) Along with the present work, the scene also influenced several other Sheeler paintings, including *On a Connecticut Theme* (1958) in the collection of the Whitney Museum of American Art, New York.

White Sentinels, like the photograph Sheeler took the previous year, depicts the New Milford barn from a straight-forward perspective, with the two silos side-by-side in the center of the composition. Similar to the high contrast between dark and light tones in the black-and-white gelatin-silver print, the tempera portrayal juxtaposes bright white siding and saturated turquoise-blue sky with dark black roofs and windows. Inspired by the broken-down wooden fence in front of the building in his photo, Sheeler suggests this structure in his painting through scattered logs standing out of the grass in the foreground. These natural, curving forms provide a striking contrast to the regularized building materials, particularly since Sheeler streamlined the edifices in his painting.

In the forties, Sheeler started to be more directly abstract in his landscapes, as seen in the present work. Despite the uneven texture and differentiated boards evident in photographs of the barn, in *White Sentinels*, only the shed on the left has individual planks, and only the stones on the foundation are defined. The majority of the barn is reduced to geometric color fields of white and black. "The structure of the 'barn' was perceived as a series of interlocking patterns composed of shapes, edges and spaces. Everything extraneous was removed…In his environment he saw meter and order, high purposes served through an economy of means and a quality of unpretentious integrity in production of anonymous craftspeople. Having perceived that, he desired to express it himself." (T. Dintenfass, *Charles Sheeler: Classic Themes*, New York, 1980, pp. 15, 17) Frederick Wight suggests this direct approach is also markedly American, stating, "What is most American in Sheeler is not the American scene but the American way of seeing. Americans had a way of seeing hard facts with sharp edges in the light of reason." ("Charles Sheeler," *Art in America*, October 1954, p. 181) As demonstrated in *White Sentinels*, Sheeler's unique precisionist style was an important, and distinctly American, reaction to the growth of industry in the mid-twentieth century.

402

EDWARD HOPPER (1882-1967)

Rich's House

signed and inscribed 'Edward Hopper/North Truro' (lower right)
watercolor and charcoal on paper
image, 16 x 25 in. (40.6 x 63.5 cm.);
sheet, 16¾ x 25¾ in. (42.5 x 65.4 cm.)
Executed in 1930.

$2,000,000-3,000,000

With arresting simplicity and a nuanced interpretation of natural light, Edward Hopper's watercolors are some of the most vibrant and original works of twentieth-century American art. Executed in 1930, *Rich's House, North Truro* reflects important shifts in the artist's personal and professional life that began the year that Hopper first settled with his wife Jo on Cape Cod. "The summer of 1930," writes art historian Virginia Mecklenburg, "marked a major change in the Hoppers' lives. Having spent the previous six summers of their married life in small towns along the New England coast, they went instead to Cape Cod, which would become their primary residence for at least three months of nearly every year for the rest of their lives. The new location prompted shifts in Hopper's themes and in the fundamental way he handled shape and form. He continued to look back in time for subjects, but also discovered Modernist elements in the simple barns and houses that dotted the rolling hills around Truro." (*Edward Hopper, The Watercolors*, New York, 1999, p. 95) As captured in *Rich's House*, the landscape and architecture of Truro would become the principal themes of Hopper's watercolors for much of the rest of his career.

When the Hoppers first visited Cape Cod in 1930, they rented a house in South Truro, where they would return for the next three summers. Nearby Provincetown had a bustling artist community where Jo had studied before their marriage, but Hopper preferred the quiet South Truro with a population of only five hundred. Captivated by the area, the couple built a home and studio there in 1934. Yet, Hopper avoided painting the traditional panoramas of beaches and oceans which had historically attracted artists to the region, instead preferring the unassuming saltbox homes and buildings that populated the peninsula. Carol Troyen explains Hopper's fascination with the Cape Cod home, writing, "The simple shapes of these houses were the architectural antithesis of the complicated, ornamented Victorians he had been drawn to in Gloucester, but the appeal was the same: they offered the opportunity to paint the mesmerizing rhythms of sun and shadow generated in the heat of the day and in the long afternoons." ("Edward Hopper" in C.E. Foster, ed., *Edward Hopper*, exhibition catalogue, Milan, 2009, p. 51)

While on the Cape, Hopper would often draw and paint from his car while driving through the area looking for inspiration. This practice imbues his works with a sense of distance, often making the viewer feel like a voyeur rather than a participant in the scene. Robert Hobbs writes of the impact of the automobile on Hopper's art, "Unlike his artistic forebears, Hopper is the poetic distiller of the landscape of late industrialism. He is also the first chronicler of the view of America dictated by the automobile, and, most important, he is the first to understand the ramifications of the automobile, an invention that would serve to isolate people from each other and separate them from the country they hoped to escape to on weekends. At an early date he understood the ways that the automobile would transform America and make it psychologically as decentralized as present-day Los Angeles." (*Edward Hopper*, New York, 1987, p. 11)

Rich's House captures the home and windmill on Michael and Amelia Rich's farm, which sold grain, milk and coal at the time and is now the site of Truro Vineyards. Hopper depicts the scene at a slight angle, as if seen from a car mirror while driving past on the road. The farmhouse subject is common enough to feel familiar, and yet rendered in such an anonymous fashion so as to make it feel foreign, creating a continuously engaging dichotomy. A white fence separates the viewer from the scene, creating a physical and psychological barrier between viewer and subject. Additionally, the house itself feels distant, empty of life with nothing visible through the windows. Even the windmill seems still. Overall, the work is permeated by a profound silence that gives the mundane subject a lofty weight. Gerry Souter explains, "As the 1930s produced bank failures, business failures, foreclosures, and bankruptcies, Edward Hopper's paintings of American places became icons of a rock-solid America on which a new future would be built. On another level, his interpretation of these places and the vast silences that seemed to surround them and their inhabitants also gave art writers, critics, and journalists considerable grist for their interpretative mills." (G. Souter, *Edward Hopper: Light and Dark*, New York, 2012, p. 131)

In the record book kept by Hopper's wife Jo, *Rich's House* is documented under "Watercolors-Summer 1930 South Truro" and described as a "big square white house with sturdy little tree at R. side. Fence & field. Windmill at R." (D. Lyons, *Edward Hopper: A Journal of His Work*, New York, 1997, p. 35) Through Hopper's compositional skills, these simple elements come together to create "something epic and timeless, and yet… deceptively straightforward…It is Hopper's sparseness which allows us to project the details of our own lives into his painted world, to see the lives projected on canvas as standing for all lives." (D. Lyons, *Edward Hopper and the American Imagination*, New York, 1995, pp. xi-xii)

Left, Edward Hopper, *Kelly Jenness House*, watercolor on paper, 1932. Private collection. © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art.

Above top, Portrait of Edward and Josephine Hopper in the South Truro Hills (photographed by Dr. Davenport West), c. 1934, The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances Mulhall Achilles Library, Gift of The Arthayer R. Sanborn Hopper Collection Trust, Series: Personal Papers, Edward Hopper, Photographs. © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art.

Above, Edward Hopper (1882 1967). *Artist's ledger Book I* (page74), 1913-1963. Whitney Museum of American Art, New York; gift of Lloyd Goodrich 96.208xxx © Heirs of Josephine N. Hopper, licensed by Whitney Museum, N.Y. Digital Image © Whitney Museum, N.Y.

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CHARLES EPHRAIM BURCHFIELD (1893-1967)

June Night (Luna Moth, Tulip Tree in Bloom by Moonlight)

signed with initials in monogram and dated 'CEB/1959' (lower left)—dated again 'June 27, 1959' and inscribed with title (on the reverse)
watercolor and charcoal on joined paper laid down on board
39¾ x 33 in. (101 x 83.8 cm.)
Executed in 1959.

$600,000-800,000

Detail of the present lot.

On November 17, 1933, Charles Burchfield reflected in his journal, "The other night I lay awake, tortured by a multitude of thoughts; outside the sky was blanketed with soft strangely luminous clouds, in which now and then appeared ragged holes through which glowed the deep indigo sky—black star-studded canvases that moved majestically toward the south…" (as quoted in *Charles Burchfield's Seasons*, San Francisco, California, 1994, n.p.) Painted on a summer evening over two decades later, *June Night (Luna Moth, Tulip Tree in Bloom by Moonlight)* captures a similar vignette of natural beauty hidden within the mysterious, dark blanket of night. Between the jagged edges of the foliage of a flowering tree, an almost otherworldly moth basks in the glow of a half moon. Depicted in Burchfield's characteristic style of bold, calligraphic patterns and synesthetic evocations, *June Night* embodies "the romantic side of the real world that [Burchfield tried] to portray" throughout his long career. (as quoted in *The Paintings of Charles Burchfield: North by Midwest*, New York, 1997, p. 41)

Dated June 27, 1959, *June Night* was executed during a period of renewed creativity and output for the artist. "The works from this period of Burchfield's life are immersed in what he perceived as the complicated beauty and spirituality of nature and are often imbued with visionary, apocalyptic, and hallucinatory qualities. In these large, late watercolors, Burchfield was able to execute with grace and beauty many of the painting ideas that he had developed as a young man: the conventionalization of natural forms, the combination of different seasons and times of day into one image, and the visual representation of the senses." (R. Gober, *Heat Waves in a Swamp: The Paintings of Charles Burchfield*, Los Angeles, California, 2009, p. 137)

Indeed, *June Night* immerses the viewer in a mystical, alien world that is both frightening in its dark, angular passages as well as spiritually calming under the bright light of its penetrating moon. The powerful mood of the work largely derives from the strategy Burchfield consciously employed of emotionally-laden shapes and patterns to help reinforce particular aspects of his personal impressions of nature. Burchfield scholar Nancy Weekly explains, "From the very beginning, Burchfield's primary goal had always been to convey what he experienced in nature so that others might appreciate it. He realized that realism was inadequate for that goal, so he conceived a language of symbols to express what seemed intangible." ("Conventions for Abstract Thoughts," *Heat Waves in a Swamp: The Paintings of Charles Burchfield*, p. 33) In his later works, such as *June Night*, these symbolic forms are subtly imbedded into the overall schema of his compositions. For example, in the present work the concentric circles of the moon and repeating V-shaped outlines of the leaves not only add a palpable rhythm to the scene but also convey subconscious emotional triggers. In the 1940s and through the end of his career, "Burchfield made crescent shapes less malevolent, deriving patterns from the moon, moths, and plants, so that an upturned crescent signified something 'eerie or menacing—at best a pixie mischievousness,' but a downward crescent could 'express astonishment, wariness, foreboding, and also sadness.' He claimed that 'how and when they are to be used is more or less spontaneous; unplanned, and intruding on their own power.'" ("Conventions for Abstract Thoughts," p. 33)

With this meaningful use of line and shape, as well as his bold approach to color, Burchfield infused his reflections on nature with a mature executional confidence and unique psychological aura. As the artist reflected in a 1960 letter to his friend and collector Dr. Theodor Brasch, "I find myself being drawn almost inexorably into a dream world. It is not that I am trying to escape real life, but that the realm of fantasy offers the true solution of truly evaluating an experience." (as quoted in *Charles Burchfield: Fifty Years as a Painter*, p. 98) His best works, including *June Night*, inescapably carry the viewer into this dreamy appreciation for the hidden wonders within the American landscape.

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GEORGIA O'KEEFFE (1887-1986)

Near Abiquiu, New Mexico

signed with initials 'OK' in artist's star device (on the backing board)
oil on canvas
16 x 36 in. (40.6 x 91.4 cm.)
Painted in 1931.

$3,000,000-5,000,000

When Georgia O'Keeffe first visited New Mexico in 1929, she was instantly captivated by the rugged, open landscape and the spiritual character of the area. During her frequent visits in the following years and after her permanent move in 1949, O'Keeffe famously captured the natural beauty of the Southwest in a modern abstracted style, emphasizing its undulating forms, bright sunlight and wide spectrum of color. Painted on one of her earliest visits to the area, *Near Abiquiu, New Mexico* is a beautiful memento of O'Keeffe's first visions of the New Mexico landscape.

During her initial visits to New Mexico, O'Keeffe stayed with literary figure Mabel Dodge at her ranch in Taos. It was most likely here, while looking out in the distance towards the craggy mountains swathed in reams of shadow, that she found the inspiration for her first great series of Southwestern landscapes, including *Near Abiquiu, New Mexico*. Similar works from the time period include *Near Abiquiu, New Mexico* (1930), a smaller version of the same scene in the collection of The Metropolitan Museum of Art, New York.

In *Near Abiquiu, New Mexico,* rows of hills and mountains are depicted as intersecting mounds and peaks formed from a wide spectrum of golden-brown hues. The composition expresses one of the qualities O'Keeffe most admired about New Mexico—the ability to see so clearly and expansively over great distances. In a letter to Henry McBride from Taos in 1929, O'Keeffe affirmed this fascination with the amazingly visible distance, writing, "You know I never feel at home in the East like I do out here—and finally feeling in the right place again—I like myself—and I like it—It is just unbelievable—One perfect day after another—I have the most beautiful adobe studio—out the very large window to a rich green alfalfa field—then the sage brush and beyond—a most perfect mountain—it makes me feel like flying—" (*Georgia O'Keeffe: Art and Letters*, New York, 1987, pp. 189-90)

The success of the present work is not just in O'Keeffe's ability to capture the panoramic views she experienced in Taos, but also in her conscious editing of the scene to better focus on her own emotional reaction to the landscape. Sarah Greenough explains, "As she shed New York and embraced the brilliant light of New Mexico, her work became cleaner and sharper as she began to employ greatly simplified forms...encapsulating not only the passion and intensity of the life in the Southwest but also its ultimate mystery and impenetrable sense of otherness." (*Modern Art and America: Alfred Stieglitz and his New York Galleries*, Washington, D.C., 2000, p. 460) For example, by removing all evidence of foliage, wildlife and surface rubble, O'Keeffe reduces the mountains to areas of light and shadow, allowing her to explore the elements of pattern and flattened design. In addition, the very high horizon in *Near Abiquiu, New Mexico,* revealing only a hint of bright blue sky, decontextualizes the shadowy hills, further heightening this effect. By creatively cropping in this way to isolate the distant peaks, O'Keeffe captures the desolate mood of the desert while remaining true to its barren beauty.

Describing O'Keeffe's work in the Southwest, Lloyd Goodrich writes, "The Southwest has been painted often—but often badly, by artists who believe that a beautiful subject produces a beautiful picture. But O'Keeffe translates this landscape into the language of art. She models the hills so that they possess substance and weight. She carves their intricate folded and furrowed forms into powerful sculptural creations. The unbelievable colors of the desert are recorded without sweetening, in full-bodied earthy harmonies. Always her desert poetry is embodied in robust physical language, speaking to her senses." (*Georgia O'Keeffe Retrospective Exhibition*, New York, 1970, p. 22)

Below, Above Abiquiu. Photograph by Myron Wood, © Pikes Peak Library District, 002-9214.

Above, Georgia O'Keeffe, *Near Abiquiu, New Mexico*, 1930. Metropolitan Museum of Art. © 2018 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.

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THOMAS HART BENTON (1889-1975)

Navajo Sand

signed 'Benton' (lower right)—signed again, inscribed with title and dated 'First painted in 1926... Repainted Nov. 1966' (on the reverse)
tempera on masonite
18¾ x 23⅞ in. (47.6 x 60.6 cm.)
Painted in 1926 and 1966.

$1,500,000-2,500,000

Thomas Hart Benton, *Sheep Herder*, 1957. American Museum of Western Art, Denver, Colorado. © Benton Testamentary Trusts/UMB Bank Trustee/Licensed by VAGA, New York, NY.

During a career spanning four decades, Thomas Hart Benton took as his subject the spirit, vitality and strength of the American people and landscape. As the twentieth century's champion of rural America, Benton portrayed the unique locales he visited on his travels throughout the country, along with their honest and hardworking inhabitants. In *Navajo Sand*, inspired by his trip to New Mexico, the majestic mountains and loan cowboy provide the perfect subject to further Benton's mission of creating a uniquely American art.

Benton's patriotic commitment to his country likely had its roots in a family political tradition, being the son of a Missouri politician. From an early age, he was committed to finding a human purpose in his artwork and rejected notions of "art for art's sake." Indeed, his traditional education at the Chicago Art Institute and in Paris did not satisfy his quest to find purpose for his art. Surprisingly, he finally found direction when he joined the Navy in 1918 and was assigned to sketch the machinery and activities around the base. From then on, the subject of his works took priority, with Benton's first American genre paintings coming in 1920 while summering on Martha's Vineyard. According to Benton, members of a group that he associated with there "... believed that the 'modern' art growing in the postwar world was lacking in social value and unless it re-attained some of that value, it would soon fall into decadence." ("An American in Art: A Professional and Technical Autobiography," *Kansas Quarterly*, vol. 1, no. 2, Spring 1969, p. 52) To avoid this decadence, Benton believed that he had to seek inspiration from within America's borders rather than looking abroad to Europe. As such, to reflect American themes and values in his art, Benton traveled throughout the interior of the country and developed glorified paintings of the American landscape and its inhabitants that gave comfort and pride to the nation.

From 1925 to 1928, Benton spent much of his time on sketching tours, in some instances traveling for six months at a time. On these trips, the artist produced numerous drawings that he used in his studio as the basis for clay models, which in turn were employed as studies when he finally undertook an easel painting. During one of these trips to the Texas Panhandle in 1926, Benton found time for an excursion to Santa Fe, New Mexico. His experience in this uniquely American locale was likely the inspiration for the present work. In *Navajo Sand* Benton seizes on the mythic, popular understanding of the American West and its cowboys and Indians, combining it with his consistent commitment to truth in his regional subjects. Here, while depicting a figure that could easily be overly romanticized, Benton renders his Navajo herder as a modern American, with great dignity, as he watches over his flock. Such sympathetic depictions of the toiling farmer, herder or laborer are perhaps Benton's most renowned works, offering a celebratory view of an idyllic American way of life.

In *Navajo Sand*, however, the land is as much the subject as the man. As seen here, Benton's best works feature rhythmic, rolling landscapes in which he deftly captures the unique characteristics of the land while creating a cohesive setting for his figural subjects. Matthew Baigell writes of such landscapes, "In these, it would appear that Benton's overwhelming love of America found its true outlet—in the streams, hills, and the mountains of the country, populated by people unsuspectingly living out their time, quietly enjoying themselves, living easily on the land, celebrating nothing more than their existence." (*Thomas Hart Benton*, New York, 1973, p. 183) In the present work, Benton truly integrates his figure into the landscape, with the stylized human form mimicking the curves of the rolling hills, skyline and cloud formations in the sky. These parallel shapes are organized into horizontal bands, creating a composition of linear blocks similar to the approach of several American and European Modernist artists of the era. Benton, however, clearly chose a more realistic, figurative approach to render his distinct version of the American spirit. While he depicts a literal subject here, he imbues that subject with a tangible sense of motion by using sinuous line, fluid expressive brushwork and, as is typical of Benton's best paintings, a spiraling configuration that pulls each individual element into a unifying visual rhythm.

By the 1930s, the success of Benton's unique style and distinctly American subject established the painter as an art world star, his self-portrait gracing the cover of *Time* magazine in 1934. Benton left New York in 1935 to move permanently back to his home state of Missouri, and up until the 1960s, he continued to make trips throughout the American heartland, gathering material for future paintings. World War II accelerated the transformation of this land. The country became an industrial superpower, and Benton's rural America began to vanish. Mathew Baigell notes, "By the 1950s and certainly in the 1960s, Benton could no longer insinuate himself easily into conversations; people had become leery of strangers, and the old roads had, as often as not, been paved or even turned into four lane highways. As a result, his ability to feel his way into both the contemporary situation and the past history of an area, as well as to record the typical appearance of a region's inhabitants, simply evaporated." (*Thomas Hart Benton*, New York, 1973, p. 178) When reconsidering and brightening the color palette of *Navajo Sand* in 1966, Benton must surely have found solace in this earlier composition, reflecting fondly on the state of America at the time of the work's original execution in 1926. Within the context of this later period of his career, Benton's view of the American West in *Navajo Sand* strongly evoked his and the nation's increasing nostalgia for a rural America under threat from industrialization and agricultural mechanization.

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GEORGIA O'KEEFFE (1887-1986)

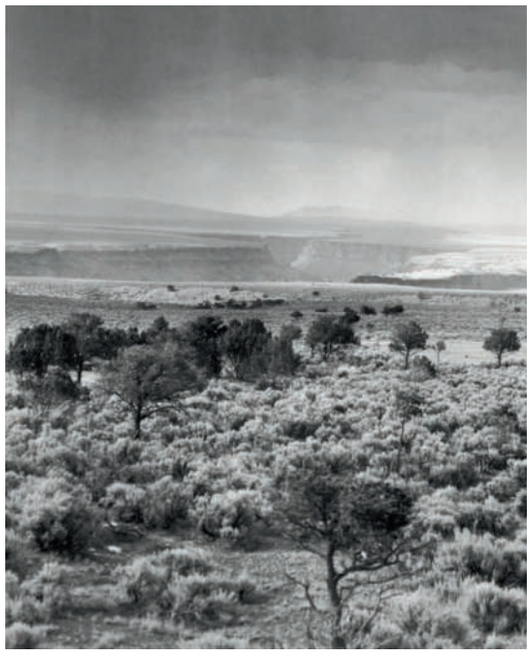
New Mexico—Near Taos

oil on canvas laid down on board
17¾ x 23⅞ in. (45.1 x 60.7 cm.)
Painted in 1929.

$2,000,000-3,000,000

New Mexico—Near Taos depicts the rugged terrain of New Mexico, with its undulating forms, crystalline light and brilliant colors. The crisp outlines and subtle modeling of forms simultaneously create a sense of sculptural depth and of flattened design. Meanwhile, the Southwestern light enabled Georgia O'Keeffe to see clearly over great distances, and the present work conveys a striking sense of the region's expansive views. The distinct hills and mesas were the first scenes O'Keeffe painted upon her arrival in New Mexico, and she returned to the subject time and again. Jack Cowart writes, "By 1929 O'Keeffe confirmed that her truest, most consistent visual sources were in the American Southwest. These sources refreshed her physically, mentally, artistically. The sky, the vastness, the sounds, the danger of the plains, Badlands, canyons, rocks, and bleached bones of the desert struck her as authentic and essential to her life as well as to her art...She wanted to show her wonder. Indeed it is her wonder, her razor-sharp vision, and her response to that vision that continue to astonish us. No artist has seen and painted like O'Keeffe, whose spiritual communion with her subject was of a special quality, unparalleled, and irreducible." (*Georgia O'Keeffe: Art and Letters*, New York, 1987, p. 5)

After her initial visit to the region in 1929, O'Keeffe made almost annual trips to New Mexico, painting in relative solitude for up to six months, then returning to New York each winter to exhibit her new works at An American Place, Alfred Stieglitz's gallery. In short order her views of the Southwest became as well-known as her magnified flower paintings. In 1940, O'Keeffe purchased a house at Ghost Ranch in the Chama River Valley approximately 60 miles northwest of Santa Fe. In 1945, she bought another house in Abiquiu and the property at Ghost Ranch was used exclusively during the summer and fall. O'Keeffe moved to New Mexico permanently in 1949.



The present work likely depicts the sandy hills near Alcalde, New Mexico, roughly 40 miles southwest of Taos. In Taos and the surrounding area O'Keeffe was immediately captivated by the spare landscape, often driving out into the hills and using her Model A Ford as her studio. At the same time, O'Keeffe was overwhelmed by this vast desert environment and almost feared its hidden dangers, writing to Henry McBride in 1931 from Alcalde: "It galls me that I haven't the courage to sleep out there in the hills alone—but I haven't." (as quoted in S.R. Udall, *Carr, O'Keeffe, Kahlo: Places of Their Own*, New Haven, 2000, p. 223) Still, she found a deep connection emotionally and artistically with the land, reflecting of her drives around Alcalde, "I think I never had a better time painting—and never worked more steadily and never loved the country more." (as quoted in R. Robinson, *Georgia O'Keeffe: A Life*, Hanover, New Hampshire, 1999, p. 359)

The artist's spiritual connection with this region is embodied in *New Mexico—Near Taos,* where O'Keeffe utilizes semi-abstracted forms and wonderfully modulated hues to emphasize the mystical qualities of the desert site. Incorporating the natural world as well as the abstract one, the painting reflects the pictorial strategies that she had developed earlier in her career—an interest in a type of heightened realism that pushes an image to the edge of abstraction. O'Keeffe wrote of her approach, "I long ago came to the conclusion that even if I could put down accurately the thing that I saw and enjoyed, it would not give the observer the kind of feeling it gave me. I had to create an equivalent for what I felt about what I was looking at—not copy it." (as quoted in M.P. Balge-Crozier, "Still Life Redefined" in *Georgia O'Keeffe: The Poetry of Things, Washington*, D.C., 1999, p. 69) It is this layering of visual and spiritual interpretations of the landscape that makes *New Mexico—Near Taos* a characteristically remarkable work.

Below left, Rio Grande Gorge at Taos. Photograph by Myron Wood, © Pikes Peak Library District, 002-9220.

Below right, Georgia O'Keeffe, *Soft Gray, Alcalde Hill*, 1929-30. Gift of Joseph H. Hirshhorn, 1972. Photograph by Cathy Carver, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution. © 2018 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.

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FAIRFIELD PORTER (1907-1975)

The Schooner II

signed and dated 'Fairfield Porter 1965' (lower right)—signed and dated again and inscribed with title (on the stretcher)
oil on canvas
37⅛ x 54⅛ in. (94.2 x 137.5 cm.)
Painted in 1965.

$1,000,000-1,500,000

Below left, Fairfield Porter working in his Southampton studio, ca. 1967 / Ellen Auerbach, photographer. Fairfield Porter papers, 1888-2001, bulk 1924-1975. Archives of American Art, Smithsonian Institution. © 2018 The Estate of Fairfield Porter / Artists Rights Society (ARS), New York.

Below right, Fairfield Porter, *Boathouses*, 1961. Photography by Lee Stalsworth. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, D.C., The Joseph H. Hirshhorn Bequest, 1981. © 2018 The Estate of Fairfield Porter / Artists Rights Society (ARS), New York.

A published art critic well-informed in philosophy, Fairfield Porter's own artworks are known for their unaffected, spontaneous quality. Inspired by both the intimate, representational paintings of French artists like Édouard Vuillard as well as Willem de Kooning's Abstract Expressionism, he developed his own signature style combining concrete local detail with overall abstraction. Porter particularly admired the fearless, unapologetic artistic spirit of his friend and mentor de Kooning, and liked to recount the time an audience member at a Museum of Modern Art lecture asked, "Mr. de Kooning, how can we persuade the American public that they need art?" and de Kooning responded, "They don't need art. What the artist should do is to assert himself." (as quoted in J.T. Spike, *Fairfield Porter: An American Classic*, New York, 1992, p. 83) Following this credo, Porter's best paintings, such as *The Schooner II*, capture the surroundings of the artist's daily life in a manner true to the scenery but also, more importantly, to his own impulsive feelings during the painting process.

Ever since he was a child, Porter's family spent the warmer months at their house on Great Spruce Head Island off the coast of Maine in Penobscot Bay. Fairfield's father James built a large two-story shingle house on the small, mile-long and half-mile-wide island in 1912, and the artist and his brothers grew up looking out onto the bay from its porch every summer. Porter grew to love the Maine atmosphere, once quoted as saying, "I've been to Maine almost every summer since I was six. It's the place where most of all I feel myself to belong." (*Fairfield Porter's Maine*, Southampton, New York, 1977) Portraying the Barred Islands as seen from his lawn, *The Schooner II* is one a series of canvases inspired by the artist's close attachment to Penobscot Bay.

In *The Schooner II*, Porter divides the picture plane into three equal horizontal sections: the sky, the water and the land. Painted with soft tonal shifts, the misty blue sky and golden brown earth recall abstract color fields. The center section, however, is more nuanced and representational in its execution, detailing trees near the shore line, distant forests and rocky bay islands. The nominal boat is a white focal point in the center of the layered landscape. With small strokes, Porter paints on shadows and highlights in layers of contrasting shades, in a manner almost reminiscent of printmaking. His style, therefore, is a unique combination of a variety of abstract and realistic techniques and aesthetics.

This range in executional method reflects Porter's belief that an artist should be open to experience while creating art. Despite his predilection for painting his family and homes, Porter was less interested in portraying certain subjects than he was in the painting process. Klaus Ottman explains, "Porter painted what was immediately around him…He was interested above all in the process of painting. For him, painting was neither an emotional nor an intellectual activity; it was a process that made 'the connection between yourself and everything…you connect yourself to everything which includes yourself.'" (K. Ottman, *Fairfield Porter: Raw*, Southampton, New York, 2010, p. 15)

Precisely because he painted them according to the connection he was feeling with his environment, Porter's best works seem of-the-moment rather than practiced, casual and direct rather than forced. Uniquely capturing the beautiful imagery of his Maine homeland, *The Schooner II* is a perfect example of Porter's play with both detailed and expressionist techniques.

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EDWARD HOPPER (1882-1967)

Cape Ann Granite

signed 'Edward Hopper' (lower right)
oil on canvas
29 x 40¼ in. (71.1 x 102.2 cm.)
Painted in 1928.

$6,000,000-8,000,000

Edward Hopper's paintings of American daily life, from his views behind windows and across streets to his depictions of simple rural, white houses, are immediately recognizable for their ability to translate everyday scenes and scenery into timeless works resembling cinematic stills. "What is so remarkable and what links him with the tradition of great art is the way in which he invests his subjects with a feeling of elemental character and timelessness, an air of suspended animation and—despite their seeming literalness—an abstract framework of shape, form and color." (J.S. Trovato, *Edward Hopper: Oils, Watercolors, Prints*, Clinton, New York, 1964, n.p.) *Cape Ann Granite*, one of the few Hopper landscapes in oil, is a rare example of the artist's mature style applied to natural formations rather than man-made structures.

Hopper executed *Cape Ann Granite* in the summer of 1928, when he and his wife Jo traveled to Gloucester, Massachusetts, for the warmer months. It was Hopper's habit to stay in New York from October to May, attending shows, writing, giving interviews and working on oils. From June to August, though, the couple would travel, often to New England but also out West and to Mexico. Therefore, after a very busy year in the city, Hopper and Jo set off in their Dodge for Gloucester on June 28, 1928 for what would be their final carefree vacation before the Stock Market Crash of 1929 and the Great Depression.

Throughout the summer of 1928, the last which they would spend in Gloucester, Hopper drove around the area searching for new inspirational subjects and creating watercolor studies. On one of these excursions, he was motivated by the bright light of summer reflecting off the yellow-green grass and hilltop boulders of a pasture behind a summer colony called Riverview. He produced a watercolor entitled *Cape Ann Pasture* (Yale University Art Gallery, New Haven, Connecticut), which captures the scene from a distance with cows in the foreground. During his last weeks in Gloucester, Hopper revisited some of his most successful subjects, such as this one, and created a series of oil paintings including the present work, *Cape Ann Granite*.

More focused in scope than the related watercolor, *Cape Ann Granite* portrays the granite rocks up close, concentrating on the pattern of shadows formed on the bright grass and the effect of the blowing wind on the shrubbery. Hopper "attacked the familiar countryside with an opacity around which flowed luminous grass—like a current of water around the modeled rocks in *Cape Ann Granite*." (G. Souter, *Edward Hopper: Light and Dark*, New York, 2012, p. 122) In Hopper's journal of works, *Cape Ann Granite* is listed under "Oils 1928" as "green pasture on hill with rocks. Fresh green in foreground. Slanting shadows cast by rocks & boulders. Sky blue with stratus clouds. Small tree on R." and is represented by a small sketch of the work. (D. Lyons, *Edward Hopper: A Journal of His Work*, New York, 1997, p. 29)

Despite the close proximity to the nominal rocks in *Cape Ann Granite*, Hopper also maintains his quintessential sense of distance by placing a large boulder in the front of the picture plane. Through its location, he creates the sensation that the viewer is looking out at the scene from behind the rock's boundary. As a result, Hopper embeds the landscape with the psychological tension and feeling of isolation for which he is known. The work is also distinctly Hopper in its attention to realism in the midst of rising abstractionist movements. Gerry Souter explains, "Hopper stood like a rock amid the chaos that welcomed, then rejected the Impressionists, dismissed, then lionized the Expressionists, Surrealists, and other "ists" that bubbled to the surface. His work needed no manifesto, belonged to no school. A Hopper needed no signature." (*Edward Hopper: Light and Dark*, New York, 2012, p. 8)

Fellow artist Charles Burchfield wrote in 1933, "More than being American, Hopper is—just Hopper, thoroughly and completely himself. His art seems to have had few antecedents and, like most truly individual expressions, will probably have no descendants. Search as you will, you will find in his mature art no flounderings, no deviations, no experimenting in this or that method of working. Such bold individualism in American art of the present, or at least, the immediate past, is almost unique, and is perhaps one explanation of Hopper's rise to fame. In him we have regained that sturdy American independence which Thomas Eakins gave us, but which for a time was lost." (A.H. Barr, Jr., *Edward Hopper Retrospective Exhibition,* New York, 1933)

Above, Edward Hopper (1882-1967). *Artist's ledger Book I* (page 56), 1913-1963. Whitney Museum of American Art, New York; gift of Lloyd Goodrich 96.208ddd © Heirs of Josephine N. Hopper, licensed by Whitney Museum, N.Y. Photograph Sheldan C. Collins.

Left, Edward Hopper (American, 1882-1967), *Hills, South Truro*, oil on canvas, 1930. Framed: 83 x 123.5 x 6.5 cm (32 5/8 x 48 9/16 x 2 1/2 in.); unframed: 69.5 x 109.5 cm (27 5/16 x 43 1/16 in.). Photo: The Cleveland Museum of Art, Hinman B. Hurlbut Collection 2647.1931. © Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art.

409

JOHN MARIN (1870-1953)

Sea in Blue, Grey and Light Red

signed and dated 'Marin 48' (lower right)—inscribed with title (on the stretcher)
oil on canvas
25 x 30 in. (63.5 x 76.2 cm.)
Painted in 1948.

$600,000-800,000

In 1948, renowned modern art critic Clement Greenberg declared, "If it is not beyond doubt that [John] Marin is the greatest living American painter, he certainly has to be taken into account when we ask who is." (*Art and Culture: Critical Essays*, Boston, Massachusetts, 1961, p. 181) That February, *Look* magazine surveyed 68 curators, critics and museum directors to select the ten best painters in America; John Marin was again declared "Artist No. 1." Painted during this year of critical acclaim, *Sea in Blue, Greys and Light Red* demonstrates the exquisite balance between elements of abstraction and realism that earned Marin distinction as one of the most venerated American artists of the twentieth century and influenced the next generation of Abstract Expressionists.

Beginning in the summer of 1914, Marin habitually escaped the bustle of New York City to spend the warmer months painting the rocky shoreline of Maine. The rugged promontories and wild, churning sea had a profound impact on his artistic direction. "After Marin discovered Maine and its seascapes in 1914, it became his most compelling subject matter." (S. Hunter, *Expression and Meaning: The Marine Paintings of John Marin*, exhibition catalogue, West Palm Beach, Florida, 1999, p. 14) For the first few summers, Marin stayed in the Small Point Harbor area, where he purchased "Marin Island." Despite being virtually uninhabitable due to lack of a fresh water resource, the island served as a retreat for the artist where he could paint and fish in a remote and primitive location. During the 1920s, the Marin family started to venture further north to Stonington, Maine, but it was not until 1933, at the suggestion of author and journalist Herbert J. Seligmann, that he spent his first summer on Cape Split in Addison. There he chose to buy the small cottage where he would continue to summer for the remainder of his career and ultimately spend the final days of his life.

It was in Addison where Marin found his mature style. In the late 1920s, the artist had revisited oil painting after several years of concentrating primarily on his work in watercolor. Having gained a nuanced knowledge of both media, in his late oils Marin combined the benefits of both into a distinct working style all his own. Marin explained in 1946, "I'm calling my pictures this year 'Movements in Paint' and not movements of boat, sea or sky, because in these new paintings, although I use objects, I am representing paint first of all and not the motif primarily." (as quoted in *Marin in Oil*, Southampton, New York, 1987, p. 55) Painted two years later in 1948, *Sea in Blue, Greys and Light Red* manifests Marin's emphasis on the process of painting with its use of bold, expressive brushwork to evoke the unique spirit of Maine. As William C. Agee describes, "The paint is thin, applied almost like watercolor, thus abolishing any lingering, arbitrary hierarchies between the two mediums; they are fused as one which lets the work become painting alone, just painting, free to go its own course under the artist's hand." (*John Marin: The Late Oils*, New York, 2008, p. 13) Klaus Kertess furthers, "The layering of wet strokes create[s] a more complex modulation of light. The sea's and the canvas's surface, as a mirror of light, [become] more pronounced; the dense, dark blues…[surrender] to a greater variety of not only hue and tone but also thick and thin paint." (*Marin in Oil,* p. 54)

This fusion of styles is particularly evident in Marin's *Sea in Blue, Greys and Light Red*. To capture the undulating waves and strong current of the water, Marin employs several overlapping blue and grey strokes of varying hue and thickness. He juxtaposes them with more sharply geometric lines of amber red and darker grey and blue, which further emphasize the chaos of the water's surface and form the ominous cloudy sky. The horizon line is high, flattening the natural elements of the seascape against the picture plane. Highlights of bright white break up the kaleidoscopic application of color and signify the white caps of the roiling sea. Parts of the composition are also deliberately left unpainted, "a practice that can be traced to Cézanne, as if to let in more of the fresh Maine air and breeze." (*John Marin: The Late Oils*, p. 12) Amidst the dramatic water, a lone sailboat, casually delineated with a few diagonal lines, fights to stay upright amidst the rocky waves and adds a touch of man's presence to the otherwise unfettered natural environment.

In *Sea in Blue, Greys and Light Red*, Marin's unique blending of abstract and representational art, as well as oil and watercolor technique, creates a composition that abandons "virtually any pretense of depicting anything but natural forces and rhythms embodied in the movement of the paint itself…we know it is a seascape because that's what Marin did, but otherwise all is transformed into constant motion of light and water and wind itself." (*John Marin: The Late Oils*, p. 13) *Sea in Blue, Greys and Light Red* demonstrates Marin at the height of his abilities, conveying his unique and highly-personalized sensibility to nature that set him apart from his contemporaries and garnered him distinction as one of America's leading Modernists.

412

ALEXANDER CALDER (1898-1976)

The Plow

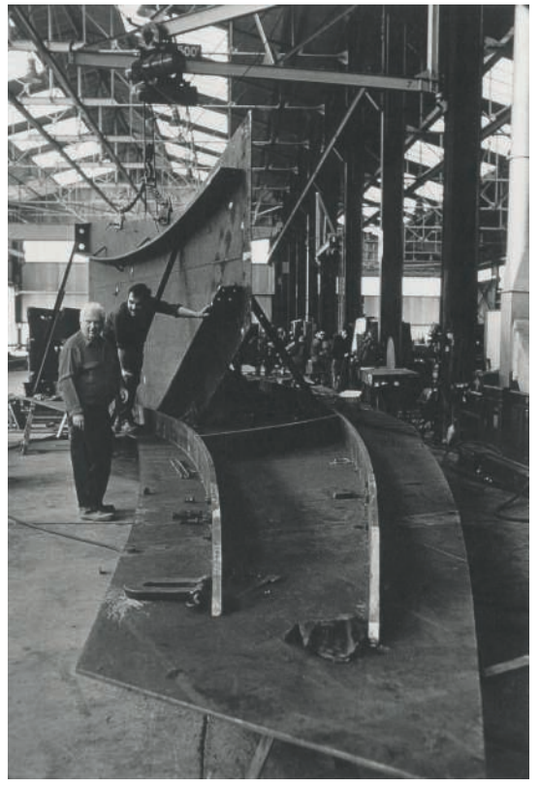
signed with the artist's monogram and dated 'CA 67' (on the base)
stabile—sheet metal and paint
72 x 58 x 56 in. (182.8 x 147.3 x 142.2 cm.)
Executed in 1967.

$2,500,000-3,500,000

In Alexander Calder's *The Plow*, monumental sheets of black steel measuring six feet tall are carefully balanced to create a powerful orchestration of soaring forms. Curving upward in graceful arcs, the sculpture demonstrates the paradoxical buoyancy that Calder's *Stabiles* routinely display despite their substantial weight. Such feats of engineering became an essential part of Calder's *oeuvre* in the 1960s, in which a lifetime of expertise reached its culmination. Proliferating in scale and ever more complex permutations, the *Stabiles* were his primary focus during this period. Often conceived for display outdoors, they tended to evoke nature in their curving, organic forms, as can be seen in this remarkable and majestic sculpture.

Cutting a dramatic silhouette against the sky, *The Plow* is composed of three triangular elements that arc delicately outward while leaning amongst each other, making for a dynamic viewing experience that changes depending upon the viewer's perspective and orientation. Painted in Calder's preferred hue, a rich, dark black that has become—along with red—one of the *Stabiles*' signature colors, the abstracted form of *The Plow* freely embodies elements of the natural world. Viewed from the side, Calder's sweeping metal sheets also evoke the great, windswept sails of the giant clipper ships that traversed the world; another view hints at the angular fins of tropical angelfish that swim beneath their wake.

In the early 1950s, Alexander Calder found himself at a turning-point. Having reached the age of sixty, the artist embarked upon a prolonged and vigorous undertaking during which he threw himself into the process of creating ever larger and more complex works. While several large-scale *Stabiles*, such as *Devil Fish* (a standing sheet-metal sculpture Calder made in 1937), date to Calder's pre-war years it wasn't until after the Second World War that Calder's *Stabiles* reached the pinnacle of their artistic creation. The architect Eliot Noyes had approached Calder about enlarging an earlier work from 1940 called *Black Beast*, which Calder then re-made in heavy-duty iron. Encouraged by the results, and now possessing the resources to create more, Calder embarked upon creating large-scale pieces with the assistance of several ironworks in Connecticut. In the early 1960s, he also began to work closely with Etablissements Biémont in Tours,, France, which was located nearby his studio in Saché. The artist recalled, "I brought them eight models in the early Fall of '62 and left for America. When I got back to France they had them all done. All eight pieces. They were standing there! The biggest one was six and a half meters high. They pleased me. I could begin to see the possibilities." (A. Calder, as quoted in R. Osborne, "Calder's International Monuments," 1969; reprinted in *Ibid.*, p. 94)



Alexander Calder with *Crossed Blades* at the Biémont Ironworks, Tours, 1967. Photographer unknown. Artwork: © 2018 Calder Foundation, New York / Artists Rights Society (ARS), New York.

Right, Giacomo Balla, *Car+Speed+Light*, 1913. Museo del Novecento, Milan. © 2018 Artists Rights Society (ARS), New York / SIAE, Rome. Photo: Mondadori Portfolio / Art Resource, New York.

Far right, Winslow Homer, *The Veteran in a New Field*, 1865. Metropolitan Museum of Art, New York. Photo: © Metropolitan Museum of Art / Art Resource, New York.

Below, detail of the present lot.

The significance of Calder's chosen title of *The Plow* most likely relates to the delicate curve of the humble farm implement developed in 1838 by the American blacksmith John Deere. This simple yet revolutionary design allowed farmers to more swiftly and efficiently plow into the farmland that stretched across the American Midwest, improving upon the cast-iron blade typically used on New England's rocky soil. Deere's new design was created of wrought iron or steel, featuring the characteristic shape of a curving parallelogram that was able to slice into the earth with relative ease. Two other large-scale black *Stabiles* of the 1960s also use the term, though applied to snow: *Snow Plow* (1963) and *Almost Snow Plow* (1964/76), which is in the permanent collection of the Louisiana Museum of Modern Art in Humlebæk, Denmark.

The Plow is symbolic of the long-standing relationship between the artist and the Rockefeller family, which began with Abby Aldrich Rockefeller, a founding member of the Museum of Modern Art in New York. As the daughter of a senator from Rhode Island, Abby married John D. Rockefeller, Jr. in 1901 and became the family's ambassador for 20th century art. The Abby Aldrich Rockefeller Sculpture Garden at the Museum of Modern Art is now synonymous with the iconic sculpture it features, including Calder's large-scale standing mobile *Sandy's Butterfly* of 1964. In addition, Kykuit, the large Rockefeller Estate in upstate New York—the family home of Nelson A. Rockefeller—features the monumentally-scaled work *Large Spiny* of 1966 that was commissioned specifically for the gardens. Calder himself especially enjoyed creating such large-scale *Stabiles* for specific locales, and often traveled to that location to more fully engage with the environment, saying: "if it is made for a particular spot, [it] is more successful." (A. Calder, as quoted in K. Kuh, "Alexander Calder," *The Artist's Voice: Talks with Seventeen Artists*, 1962; reprinted in C. Gimenez, *Calder: Gravity and Grace*, exhibition catalogue, Solomon R. Guggenheim Museum, New York, 2004, p. 89)

Calder routinely transformed industrial materials into gravity-defying works of art, as he so expertly demonstrates in *The Plow*. With its effortless elegance and soaring forms that seemingly take flight despite their enormous weight, *The Plow* demonstrates the ease with which Calder emulated the natural world while maintaining a distinctly abstract visual language. Using the materials of the modern age, Calder radically reinvigorated the genre of sculpture, creating innovative work that continues to delight many decades after its original inception. Early champions of 20th century modern art, the Rockefeller family naturally gravitated toward Calder's sculpture, with Peggy and David Rockefeller acquiring *The Plow* the same year it was created.

413

CHARLES SHEELER (1883-1965)

View of Central Park

signed, dated and inscribed 'Mrs. Rockefeller/by Charles Sheeler, 1932' (lower left)
conté crayon on paper
17⅞ x 19⅛ in. (45.4 x 48.6 cm.)
Executed in 1932.

$300,000-500,000

In 1920, Charles Sheeler and fellow photographer Paul Strand explored the dynamism of New York City's architecture in their experimental film *Manhatta*. The unique angles of the skyscrapers and city blocks they captured would recur through much of Sheeler's subsequent career. However, in the early 1930s, Sheeler found himself at a crossroads, urged by his new dealer Edith Halpert of The Downtown Gallery to abandon his lucrative professional photography career to focus solely on his work as a fine artist. The present work, *View of Central Park*, was born from this period of transition, during which Sheeler acquired the most important patron of his painting career and rediscovered the medium of conté crayon as a means to capture some of the qualities he most admired in photography.

Abby Aldrich Rockefeller purchased her first work by Sheeler from The Downtown Gallery in 1928, and her support remained steady over the next several years, bolstering the artist during his difficult years of transition to full-time painting. She would eventually buy about a dozen other works by the artist, several of which are now in the Museum of Modern Art, New York, as well as sponsor his 1935-36 residency at Colonial Williamsburg. Mrs. Rockefeller also commissioned the present view of Central Park, showing the west entrance drive from 77th Street and the drive along the lake. The work was inspired by a view from the sixth-floor rotunda at the American Museum of Natural History looking east to the Ramble at upper left and the classic New York skyline in the distance. Likely referring to the hourglass pond at lower right, which would be demolished in the mid-1930s, Sheeler later reflected that the view was "a scene for which [Mrs. Rockefeller] had particular affection and which was soon to be changed." (L.N. Dochterman, *The Stylistic Development of the Work of Charles Sheeler*, vol. I, Ph.D. dissertation, State University of Iowa, 1963, p. 70)

Executed in conté crayon, *View of Central Park* exhibits Sheeler's exceptional skill with and delight in the time-intensive medium. While the artist likely completed the drawing based on reference photos as was his practice, the crayon allowed Sheeler to maintain his focus on his goals in fine art, while still exploring a high degree of detail and the possibilities of a monochrome palette as he would with a gelatin-silver print. Indeed, "Sheeler would later claim that the conté drawings were the works 'which most closely approach photographs' and which 'were made to see how much exactitude I could attain.'…With conté, individual marks could readily be buried, so that it was easy to achieve a seamless, strokeless texture akin to the smooth, nongestural surfaces for which he was striving in his oils. The exactitude, the rich, sensuous textures, and the evocative tonal contrasts conté allowed enabled Sheeler to fulfill the high ambitions he maintained for his drawings: he wanted them to be as fully realized as his paintings in form and design; often, they were also their equal in intricacy, emotion, and scale." (C. Troyen, *Charles Sheeler: Paintings and Drawings*, Boston, Massachusetts, 1987, p. 25)

Paul Strand, *Central Park, New York*, 1915. Museum of Modern Art, New York. Gift of the photographer, 200.1976. © Aperture Foundation Inc., Paul Strand Archive.

In the present work, Sheeler's aptitude with the crayon is evident in the wide variety of tones and textures he is able to evoke. The foreground bridge delves into the deepest of pure blacks, while the distant buildings are the lightest silver. The transitions between sidewalk and road, water and lawn, are subtle yet palpable, while varied hatch marks capture the unique jagged form of one of the park's massive boulders. Trees, still bare from winter, form a forest of vertical lines of varying thickness throughout the scene, paralleling the beautifully delineated lampposts along the drives. In addition to these broader stylistic techniques, the drawing is also extremely rich in the minutest of details, unmistakably transporting the viewer to a specific time and place. As Carol Troyen and Erica Hirshler describe, "*View of Central Park* is filled with picturesque details, such as the rowboat of spring, a tiny craft just visible among the almost-budding branches; the matron waiting for a streetcar at lower left; the mother and child just entering the park; and the long sedan edging into the picture at center right—charming incidentals that create a sentimental portrait of the park designed to please Sheeler's much-admired patron." (*Charles Sheeler: Paintings and Drawings*, p. 144)

415

ARTHUR G. DOVE (1880-1946)

Snow on Ice, Huntington Harbor

signed and dated 'Dove/30' (lower right)
oil and pencil on canvas
18⅛ x 21¾ in. (46 x 55.2 cm.)
Painted in 1930.

$600,000-800,000

Above, Ketewomoke Yacht Club, Halesite, ca. 1929-30. Photographer unknown.

Below, Arthur Dove and Helen Torr, ca. 1920. Photographer unknown.

Right page, Georgia O'Keeffe, *Wave, Night*, 1928, Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, purchased as the gift of Charles L. Stillman. © 2018 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.

Far right, detail of the present lot.

Heralded as the very first truly abstract American artist, Arthur G. Dove's career was an ever-evolving balance between inspiration from the American landscape and dependence on his own innovative artistic spirit. Dove once proclaimed, "When a man paints the El, a 1740 house or a miner's shack, he is likely to be called by his critics, American. These things may be in America, but it's what is in the artist that counts. What do we call 'American' outside of painting? Inventiveness, restlessness, speed, change. Well, then a painter may put all these qualities in a still life or an abstraction, and be going more native than another who sits quietly copying a skyscraper." (as quoted in A.L. Morgan, *Arthur Dove: Life and Work, With a Catalogue Raisonné*, Newark, Delaware, 1984, p. 75) Transforming a common winter view, albeit often overlooked, into an amorphous exploration of color and form, Dove's *Snow on Ice, Huntington Harbor* epitomizes this inventive approach to American art that he championed, and moreover attests to Dove's place among the most compelling artists of the 20th century.

In 1922, after living for several years in his hometown of Geneva, New York, with his first wife, Dove moved aboard a 42-foot sailboat named *Mona* with his new companion, fellow artist Helen 'Reds' Torr. They toured the *Mona* in and around the harbors of Long Island Sound before ultimately docking in 1929 at the Ketewomoke Yacht Club in Halesite, where they

took a simple second-floor room overlooking Huntington Harbor in exchange for maintenance of the club. In a letter to his close friend and dealer Alfred Stieglitz, Dove praised, "They called a meeting and gave us the top floor and use of the rest rent free just to have someone there. The room is full of light about 30' x 40'...a wonderful view of the whole harbor. So our wish for a house on a dock where we could tie [up our] boat has come true. And we think it will work out for winter, too." (as quoted in B. Haskell, *Arthur Dove*, exhibition catalogue, San Francisco, California, 1974, p. 38) Indeed, the new living situation, along with the newly established patronage of collector Duncan Phillips, allowed Dove the space and comfort to focus on his artwork, and the harbor environment provided sources of inspiration throughout the seasons.

In her Saturday, February 15, 1930 diary entry, Torr likely referred to the basis for the present work, recording, "Arthur did painting of ice with snow rings—out window." (Arthur and Helen Torr Dove papers, 1905-1975, 1920-1946. Archives of American Art, Smithsonian Institution, Box 2, Folder 5) This account suggests that *Snow on Ice* depicts the view from their Yacht Club window down to the frozen waters of the Sound below. While the window panes are not visible, perhaps the cropped composition of the painting owes its boundaries to their presence; alternatively, Dove may have magnified a segment of the scene for his work in a manner similar to his friend Georgia O'Keeffe. This ambiguity, and the work's success, derives from Dove's bold de-contextualization of the landscape from which it was extrapolated. The iced-over waters become a field of green brushstrokes with differentiated transparencies, perhaps suggesting differing layers of ice but also revealing the artist's presence. The pure white snow, outlined with cool blue where thinner atop the ice, forms a curvaceous focal point of the composition, while also suggesting a camouflage type pattern on the sea of green.

The patterning of *Snow on Ice*—its palpable rhythm—recurs throughout Dove's best work, particularly of the late 1920s and 1930s. Dove himself wrote, "I have come to the conclusion that one must have a means governed by a definitive rhythmic sense beyond geometric repetition. The play or spread or swing of space can only be felt with this kind of consciousness…To make it breathe as does the rest of nature it must have a basic rhythm." (as quoted *Arthur Dove*, p. 76) Barbara Haskell explains, "For Dove this rhythm was symbolized by a circular shape expanding from a central core in concentric bands of modulated color. Similar to the effect of a pebble dropped in water, this imagery set up a dynamic reverberation throughout the composition. The sense of vitality was further enhanced by the use of clearly visible brushstrokes which resembled pulsations of energy." (*Arthur Dove*, p. 76) In the present work, layers of blue orbs

expand around small dark spots, perhaps literally representing areas of the snow where "a pebble dropped in water." The circular forms are then complicated, their outer rings beginning to merge with the amoeba-like snow drift with its naturally curving form. As a result, the composition remains organic rather than forced, accidental yet imbued with the artist's spirit. As Duncan Phillips praised, and as embodied by *Snow on Ice*, Dove's best work reveals that, "Mat surfaces could be rich and sensuous. Flat painting…could be vibrant. Magic could come from contour and from color and texture and retain the first joy of direct experience. There was the earthly, the elemental, to be savored in paint, and yet subtleties of modulated tone were not to be thought inconsistent with nature's organic forms and the happy accidents that nature provides for art in time, light, and weather." (*Arthur G. Dove*, Berkeley, California, 1958, p. 14)

Dove scholar Ann Lee Morgan has written, "In most of his work, Dove amalgamated in varying proportions the two major ingredients of his art: nature imagery and pure, abstract form. The first element derives from a deeply felt American tradition; the second is a response to the most advanced, twentieth-century ideas in art. The balance between these components swings from the extreme, on the one hand, of paintings that come close to being 'realistic'…to, on the other hand, paintings in which pure form so predominates that nothing but the smallest vestiges of natural imagery can be perceived." (*Arthur Dove: Life and Work, With a Catalogue Raisonné*, p. 38) A striking example toward the latter, abstracted end of Dove's spectrum, *Snow on Ice* is a triumph of early American Modernism that presages the Abstract Expressionist movement of the 1940s.

416

CHARLES DEMUTH (1883-1935)

Zinnias: A Double-Sided Work

signed and dated 'C. Demuth 1920 Lancaster Pa.' (lower left)
watercolor and pencil on paper
17⅞ x 11⅞ in. (45.4 x 30.2 cm.)
Executed in 1920.

$400,000-600,000

Like his close friend and fellow Stieglitz Circle artist Georgia O'Keeffe, Charles Demuth was fascinated by the sensual, natural beauty to be found within the simplicity of a flower or piece of fruit. In the early 1920s, Demuth investigated a number of subjects, such as architecture and abstract poster portraits, including one of O'Keeffe, yet throughout these years he was also endlessly inspired by the local flora in the gardens and markets of his Lancaster, Pennsylvania, community. Of his strikingly modern watercolor compositions, Gerald S. Letz explains, "His still lifes form a virtual catalogue of the beauties of Lancaster's flowers, and the lush ripeness of its fruits and vegetables…all readily obtainable from the curb markets near his home, or at the Central or Southern markets, only a little farther away. And it is also likely that some of the flowers may have come from the garden his mother Augusta so carefully tended behind their home on East King Street." (*Homage to Charles Demuth: Still Life Painter of Lancaster*, Ephrata, 1978, p. 22) As epitomized by *Zinnias*, the still-life paintings executed in his small studio overlooking this garden represent the most immediate and intimate body of Demuth's work, and moreover form one of the most important watercolor series of modern American art.

Demuth's floral still lifes "are indeed remarkable in the way in which they demonstrate the artist's capacity to extract the essential character of a flower or other object as well as his tender, 'affectionate attitude toward the commonplace.'" (E. Farnham, *Charles Demuth: His Life, Psychology and Works*, vol. I, Ph.D. diss., Ohio State University, 1959, p. 295) As in many of his works from this period, in *Zinnias* the artist creates an oval composition with the twisting leaves and branches reaching upward to create a sense of verticality. Each zinnia blossom is a rich area of almost pure color, whether yellow, red, pink or orange, and each flower is carefully positioned so as to be unique among the bouquet in shape, direction and hue. Using a wash-and-blotter technique, areas of the carefully delineated blooms and leaves have been given texture that allows them to almost shimmer with light, adding a more natural element to the sharp-edged, precisionist depiction.

More dramatically, a few segments of the composition are purposefully left uncolored, further emphasizing the remarkable presentation of these flowers against a blank background and without context. As James E. Breslin writes, "One striking feature of Demuth's watercolors is the dramatic use he makes of the white paper: abstracting his flowers and vegetables from any background, he floats and isolates them in empty space—at once permitting him to define their contours with sharp, distinct lines, yet to remind us that these objects *are* abstracted, lifted from *any* context, for heightened aesthetic contemplation; the space they dwell in is an *artistic* space." ("William Carlos Williams and Charles Demuth: Cross Fertilization in the Arts," *Journal of Modern Literature*, vol. 6, no. 2, April 1977, p. 251)

In *Zinnias*, as in all of his most successful watercolors, Demuth creates a picture of vivid beauty, captured with his daring color sense, crisp draftsmanship and sure sense of pictorial space. In a tribute to the artist after his death, the critic Henry McBride acknowledged his distinctive accomplishment, noting that "the proper place for a Demuth flower, I sometimes think, is in the hands of an educated gardener—one who knows what a flower is and what an artist is." (quoted in S. Reed, *et al., Awash in Color*, Boston, 1993, p. 213)

The present work includes another floral composition on the reverse that is closely related to Demuth's *Zinnias and Pinecones* (1918), which was the first work by the artist to be acquired by The Metropolitan Museum of Art, New York.

418

ARTHUR G. DOVE (1880-1946)

Canandaigua Outlet, Oaks Corners

signed 'Dove' (lower center)
oil on canvas
11⅛ x 18 in. (28.3 x 45.7 cm.)
Painted in 1937.

$400,000-600,000

In 1933, Arthur G. Dove and his wife Helen 'Reds' Torr, an accomplished artist in her own right, moved back to his parents' home in Geneva, New York, to attempt to salvage the farmland and buildings where he was raised. Although reluctant to return to the isolated environment Upstate, Dove optimistically wrote to his close friend and dealer Alfred Stieglitz: "Could work up there. It is good painting ground. Many lakes and if we can sell house we may all live on the farms…I can get enough to eat out of the land there—have proved that. The paintings ought to pay for paint." (as quoted in D.B. Balken, *Arthur Dove: A Retrospective*, Andover, Massachusetts, 1997, p. 97) Over the next five years, Dove indeed found the natural and industrial landscape of the area to be fertile ground for his artistic endeavors, producing an impressive body of watercolors and oil paintings capturing his vibrant emotive response to the environment. As embodied by *Canandaigua Outlet, Oaks Corners*, Georgia O'Keeffe extolled of Dove's output from these years, "Dove comes from the Finger Lakes region. He was up there painting, doing abstractions that looked just like that country, which could not have been done anywhere else." (as quoted in B. Haskell, *Arthur Dove*, exhibition catalogue, San Francisco, California, 1974, p. 77)

During his time in Geneva, Dove would spend the spring and summer searching for inspiration on excursions to local sites, such as the Erie Canal. His usual practice was to record his initial ideas in watercolor sketches executed outdoors. He would then later sort through the many studies to determine which merited translation into final oil paintings during his studio time in the colder months. As Elizabeth Hutton Turner explains, "Dove made watercolors as cartoons for contemplation, moments of vision and recognition recorded in hopes that, as he once wrote, 'the first flash will give the truth of one's feelings.'…Watercolors were what Dove called his 'models to build from'—records of light and color to be sorted in his winter bunker..." (*Arthur Dove: A Retrospective*, p. 102)

One of Dove's favorite summer jaunts was to the Canandaigua Outlet, a tributary beginning at the edge of Canandaigua Lake and flowing through the hamlet of Oaks Corners. Several watercolors depicting the foliage and reflective waters of this location are known, each recording a different 'flash of feeling' in a range of colors and degrees of abstraction. The study inspiring the present work is also known as *Canandaigua Outlet, Oaks Corners* and is in the collection of the Carnegie Museum of Art, Pittsburgh, Pennsylvania. Entries in the artist's diary from January 15-19, 1937 referring to "Outlet Trees" suggest that he worked that winter with "resin oil" and "grinding color in waxy" mediums in order to create the "quite brilliant" finish of the present oil version. (Arthur and Helen Torr Dove papers, 1905-1975, 1920-1946. Archives of American Art, Smithsonian Institution, Box 2, Folder 9)

Comparing Dove's watercolors and oil paintings, art critic Elizabeth McCausland wrote, "one may say that the sketches are freer and gayer; conversely the oils are stronger, more subtle, more suave, more abstract also of course." (as quoted in Frederick S. Wight, *Arthur G. Dove*, Berkeley, California, 1958, p. 61) Comparing *Canandaigua Outlet, Oaks Corners* with its watercolor inspiration, this assessment holds true. The free-flowing, circuitous ink outlines of the watercolor that impulsively capture the rolling tree line in the background and overlapping foreground branches are faithfully translated onto the final canvas, probably with the use of a pantograph or magic lantern; however, while the sketch stays close to the natural green and brown palette of the environment, Dove electrifies his final composition through contrasts between brilliant blues, cool whites and deep, warm browns. In the oil, the abstracted forms are further exaggerated, reinforcing the ambiguities of the scene and creating a more powerful impression of the rhythmic forces Dove felt in such an environment. As Barbara Haskell explains, "The irregular, circular shapes swelling outward with halos of modulated color Dove favors in this period, suggest growth and explosive energy…This vocabulary of expanding images that push to the very edge of the composition…was a visual equivalent of the dense landscape around Geneva." (*Arthur Dove*, pp. 73, 77)

Intensifying the artist's impressions of a local riverbank into a holistic experience of interlocking fluid forms in brilliant color, *Canandaigua Outlet, Oaks Corners* represents the essence of Dove's work in the Finger Lakes region in the 1930s. In the present work, as "in the best of these paintings, the great rhythms of nature itself seem to hold the compositions together, and the result is a vision, unique to Dove, of the wholeness of experience." (A.L. Morgan, *Arthur Dove: Life and Work, With a Catalogue Raisonné*, Newark, Delaware, 1984, p. 54)

Below left, A typical mill on the Canandaigua Outlet. From the photographic collections of the Ontario County Historical Society, Canandaigua New York. Photographer unknown.

Below right, Arthur Dove, *Canandaigua Outlet, Oaks Corner*, 1937. Carnegie Museum of Art, Pittsburgh, Pennsylvania. Bequest of Mr. and Mrs. James H. Beal, 93.189.26. Courtesy The Estate of Arthur G. Dove/ Terry Dintenfass, Inc.

419

MILTON AVERY (1885-1965)

Woman with Rebozo

signed and dated 'Milton/Avery 1947' (lower right)
oil on canvas
44 x 32 in. (111.8 x 81.3 cm.)
Painted in 1947.

$1,000,000-1,500,000

Top, Milton Avery at home sketching, circa 1950 / Alfred Puhn, photographer. Alfred Puhn photographs, [ca. 1950-1959]. Archives of American Art, Smithsonian Institution. © 2018 Milton Avery Trust/ Artists Rights Society (ARS), New York.

Below left, Milton Avery, *Street in San Miguel*, 1946. © 2018 Milton Avery Trust / Artists Rights Society (ARS), New York.

Below right, Mark Rothko, *Untitled (Purple, White, and Red)*, 1953. The Art Institute of Chicago © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York.

Woman with Rebozo, which is named for a shawl commonly worn by women in Mexico, was inspired by a three-month vacation Milton Avery took to that country in the summer of 1946 with his wife and daughter. During his travels in Mexico City, San Miguel Allende and other south-of-the-border locales, the artist made several quick notebook sketches, observing specific colors and atmospheric conditions. Robert Hobbs writes, "In Mexico he found the saturated local colors of folk art, flowers, native clothing, and markets completely in tune with the direction he had been taking." (*Milton Avery*, New York, 1990, p. 144) While still on vacation, he painted watercolors based on these drawings, but only when he returned to New York did he create Mexico-inspired paintings in oil, such as the present work.

Painted in 1947, *Woman with Rebozo* was executed during the most critical period of Avery's career. Indeed, his work from the mid- to late-1940s has the distinctive character of simplified forms and blocks of color associated with the artist's most notable paintings. In addition to their broad popular appeal, Avery's bold abstractions exerted a highly important influence on Post-War American painting and have been identified as critical forerunners to the works of Mark Rothko and Adolph Gottleib, among others.

As is typical of Avery's style, in *Woman with Rebozo*, the artist creates tension and balance through his selection of complementary and contrasting colors and shapes. As seen in photographs of Avery preparing sketches for this work, the artist posed his model, nineteen-year-old Edith Franklin, dressed in the titular striped Mexican shawl and in the context of his own, somewhat cluttered, apartment studio. However, in the final work, Avery simplifies the scene to the broadest possible forms, removing the excess detail yet invigorating the shapes through his sophisticated use of variegated hues. The expressive planes of color modulate space and suggest recession. For example, in *Woman with Rebozo*, the bright red of the woman's glove and shocking white of her face have a strong forward trajectory in comparison to the more muted purple headdress and blue-gray walls. Similarly, the deep black behind the pale door creates the illusion that the door is swinging open towards the viewer. In 1952, Avery explained this dimensional use of color, "I do not use linear perspective, but achieve depth by color—the function of one color with another. I strip the design to the essentials; the facts do not interest me as much as the essence of nature." (R. Hobbs, *Milton Avery: The Late Paintings*, New York, 2001, p. 51) Avery achieves balance in the present work through the juxtaposition of the strong vertical break in the composition with the smooth, curvilinear forms of the woman and table on either side.

Though he discounted the influence of Henri Matisse on his work, it seems undeniable that Avery was inspired by the French artist's use of broad, interlocking shapes to create depth and his preference for flat color over blended shades. Matisse described an approach to painting which could equally serve to define Avery's own technique: "Fit your parts into one another and build up your figures as a carpenter does a house. Everything must be constructed—built up of parts that make a unit..." Matisse further stated, "The mechanics of construction is the establishment of the oppositions which create the equilibrium of the directions." (as quoted in *Milton Avery: The Late Paintings*, pp. 50, 53) In *Woman with Rebozo* Avery has assembled his composition according to this method to create a visually striking composition that demonstrates the artist at the height of his abilities.

420

MILTON AVERY (1885-1965)

White Umbrellas

signed and dated 'Milton Avery 1952' (lower left)
oil on canvas
26 x 42 in. (66 x 106.7 cm.)
Painted in 1952.

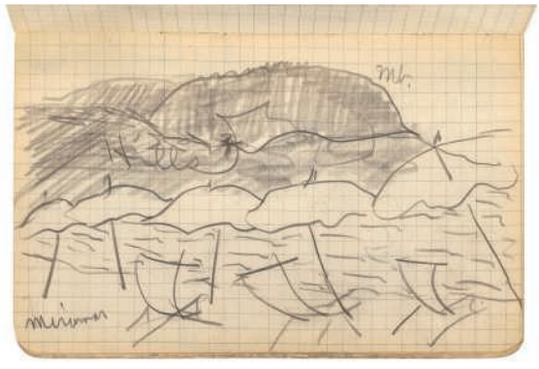
$500,000-700,000

In 1952, Milton Avery, his wife Sally and their daughter March traveled to Europe for the first time, spending three weeks in London, Paris and the French Riviera. *White Umbrellas* was inspired by their time in Miramar, a beautiful village on the Côte d'Azur just outside Cannes. As Sally recalled in a July 7, 1977 letter: "[a] little beach was just across the road from our hotel and we spent pleasant hours there sketching and swimming." (as quoted in *The David and Peggy Rockefeller Collection*, vol. II, New York, 1988, p. 133) Capturing this idyllic coastline on the Mediterranean, *White Umbrellas* is a perfect example of the simplified forms and flattened space that are hallmarks of Avery's later compositions. The spare elements meld seamlessly through a unity of form and color, which is so finely balanced that to change one component risks disrupting the equilibrium of the whole. David Rockefeller recalled of the appeal of this painting, "in 1960, we saw 'White Umbrellas' at the Grace Borgenicht Gallery and decided to buy it. For many years it hung in our home at St. Barts; more recently we brought it back to New York because we wished to see it more frequently." (*The David and Peggy Rockefeller Collection*, vol. II, p. 133)

Avery's most recognizable subject is nature, and his serene shorescapes, like *White Umbrellas*, epitomize his commitment to his own artistic ideals. In the 1930s, American scene painting was at the height of its popularity, but by the 1950s, artists were denying nature in favor of pure abstraction. Somewhat of an outlier, Avery remained dedicated to treating nature as a subject throughout the decades, never giving in to fads or 'isms.' He viewed nature as a substance of surface alone, and out of it distilled everything extraneous. The critic, Clement Greenberg, appreciated Avery's independent vision, and wrote in 1957: "The latest generation of abstract painters in New York has certain salutary lessons to learn from [Avery] that they cannot learn from any other artist on the scene." ("Milton Avery," *Arts*, December 1957, pp. 40-45) Avery was always simplifying, subtracting rather than adding. However, he practiced restraint before reaching pure abstraction, and in his compositions the essential idea is always preserved. In *White Umbrellas*, Avery combines an engagement with purely aesthetic issues with a loyalty to the observed motif. Bridging the gap between realist and abstract art, the familiar subject of a beach scene is marked with a calming lyricism and imbued with a timelessness that transcends history.

The tranquil appeal of *White Umbrellas* largely derives from Avery's technique of applying thin layers of oil paint to achieve chromatic harmonies of striking subtlety. In *White Umbrellas*, the warm orange hue of the hot sand anchors the stark white, flat, organic forms of the beach chairs and umbrellas against the mysteriously dark, opaque sea. The upper portion of the painting balances the saturated, high-contrast lower half with soft-edged muted green hills that dissolve into a serene, translucent sky. Overall, Avery demarks the horizontals of sky, hills, sea and shore in four distinct washes of color, while reducing all the forms so that they are as flat as the colors and canvas themselves. Avery's bands of color were influential to Mark Rothko, who, although from a younger generation, was a close friend to the artist. Upon Avery's death on January 3, 1965, Rothko wrote: "This conviction of greatness, the feeling that one was in the presence of great events, was immediate on encountering his work." (Address given by Mark Rothko at the New York Society for Ethical Culture on January 7, 1965) After carefully selecting and applying color to the canvas, Avery would oftentimes, with a rag, manipulate the paint within a shape to create subtle modulations of tone, or introduce scumbled paint to create a sense of contrasting movement. In the present work, this textural element is particularly visible in the upper half, adding further intriguing subtleties to the sky and land.

Avery's love for the sea is embodied in *White Umbrellas*, an idyllic canvas that portrays a world of harmony and composure. Hilton Kramer affirms the quiet genius that is Milton Avery: "There is scarcely a more refined aesthetic intelligence in American art than his…In the deployment of painterly forms, in the whole expressive and logistic enterprise of handling the materials of painting, Avery has been equaled by very few of his contemporaries…The work of a painter of Avery's constancy inevitably takes on new meanings with the passage of time… In the perspective from which we are now able to view Avery's development, his originality is clearer. The order and delicacy of his mind are more powerful than one had been led to expect. His sensibility, which from the start has been notable for its sweetness and good-humored elegance, may now be seen as the subtlest in the American art of our time." (*Milton Avery: Paintings 1930-1960*, New York, 1962, p. 11)



Milton Avery, Untitled Sketch for *White Umbrellas*, South of France Sketchbook, 1952 © Courtesy The Milton and Sally Avery Arts Foundation and Victoria Miro, London / Venice. © 2018 Milton Avery Trust / Artists Rights Society (ARS), New York.

423

WILLEM DE KOONING (1904-1997)

Untitled XIX

oil and charcoal on canvas
80 x 70 in. (203.2 x 177.8 cm.)
Painted in 1982.

$6,000,000-8,000,000

Below left, Giambattista Tiepolo, *Rinaldo Enchanted by Armida*, 1742-1745. Art Institute of Chicago. Photo: The Art Institute of Chicago / Art Resource, NY.

Below right, Henri Matisse, *Red Algae on Sky Blue Background*, 1952. © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York.

Distinguished by its rolling ribbons of color traversing a large expanse of extensively worked canvas, Willem de Kooning's *Untitled XIX* is an early example of the triumphal group of paintings that the artist completed during the final years of his life. Rivers of warm reds and subtle pinks coalesce with tributaries of royal blue and aquamarine, as they meander across the white expanse built up by numerous layers of white pigment laid down in a delicately opaque veil. With these large-scale paintings, de Kooning was building on a lifetime of painting, and highlights the fluidity of his gesture—marks that were as fresh and ground-breaking as they'd always been. Twisting and turning, these lines traverse across the canvas suggesting figures and landscapes, yet—just as they begin to coalesce in our imagination—they pull back from full-blown figurative representation. Begun in 1981, these paintings would cap a lifetime of prolific creation, which began with his explosive series of *Woman* paintings from the early 1950s and moved through to his triumphal figures in the landscapes of the 1970s. Lauded by critics from the beginning, in 1982 the Museum of Modern Art and Hirshhorn Museum and Sculpture Garden acquired two paintings of the same series for their permanent collections.

The quality of de Kooning's line permeates the entire surface of *Untitled XIX*; as it makes its way over the surface, it cuts a dignified path through the whiteness. The line defines motion, not only in the way it meanders across the surface, but also as it changes color—chameleon-like—within the sweep of his brush. Bold black swathes of pigment lighten and darken in intensity as they tumble and descend downwards, at the same time reds morph from hot, intense flames into delicate and refined pinks. This is the result of de Kooning's meticulous technique whereby he lays down and then removes repeated layers of pigment resulting in a shimmering, almost pearlescent, appearance. The noted art historian and curator Robert Rosenblum equated this "ethereal simplicity" to that seen in the work of Titian, Rembrandt, or Turner, "…de Kooning's late canvases now enter the public domain of late-style miracles in the pantheon of Western painting" he noted. (as quoted in J. Zilczer, *A Way of Living: The Art of Willem de Kooning*, London, 2014, p. 242)

De Kooning's paintings from the 1980s, evolved his painting technique away from using the bowls of vivid pigment that were dotted around his studio, to squeezing from a tube directly onto his palette. After mixing it with varnish, oil and rectified

Willem de Kooning in his studio, circa 1982. Photo: Luiz Alberto/IMAGES/Getty Images. Artwork: © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

turpentine, he would then pick up a blob of paint with his brush and apply it directly to the canvas, wiping off any excess with a spackling knife, leaving behind scraped patches and ghostly residues on the white ground. "If the paint once lay heavy on the canvas," write de Kooning's biographers Mark Stevens and Annalyn Swan, "now the white background shone through and the flicking strokes—made with a liner brush whipped around with the wrist—danced across the surface." (*de Kooning: An American Master,* New York, 2004, pp. 590-591.)

The juxtaposition of the large, muscular passages of white pigment next to intricate traces of color gives the surface a sense of painterly tension. The combination of these two, seemingly contradictory themes, activates the surface, infusing it with a sense of anticipation, as critic Lynne Cooke identified. "…Most remarkable is his unprecedented combination of monumentality wedded to an insistent intimacy," she wrote. "The resulting radiant freshness is far removed from the introspection and/or desperation which is often a feature of the late work of great artists. That famed anxiety which has proven a touchstone of, indeed almost driving force behind, so much of de Kooning's art has, at least momentarily, been overlaid with something approaching lyricism." (as quoted in *A Way of Living: The Art of Willem de Kooning*, p. 242)

Reviewing the first exhibition of these new paintings at Xavier Fourcade's gallery, John Russell wrote in *The New York Times*, "…the new paintings are not quite like anything that he has done in the last ten years or more…" he wrote. "In the new paintings there are…many points of repose. White or near white areas speak for equilibrium…A firm architecture stands still and stable…In place of…ostentatious energy, there is a new sparseness of statement." (as quoted in *A Way of Living: The Art of Willem de Kooning*, p. 242)

These canvases, painted as de Kooning neared his eighth decade, evoke the rich color and flowing forms of Henri Matisse's revolutionary *Cut-Outs,* completed by the French artist when he was at a similar age. Although aesthetically very different, the link with Matisse can be seen in the spirit of the works, in the free-flowing forms and use of space. Speaking in 1980, de Kooning commented, "Lately I've been thinking, that it would be nice to be influenced by Matisse. I mean he's so lighthearted. I have a book about how he was old and how he cut out colored patterns and he made it so joyous. I would like to do that, too —not *like* him, but joyous, more or less." (as quoted in *de Kooning: An American Master,* p. 589)

Asked what he revered about the Frenchman's paintings, de Kooning declared that it was the "floating" quality and their ethereal nature that he admired. It is clear that, along with Matisse, Picasso and other great masters, that despite his advancing years, his yearning for painterly accomplishment remained undimmed. The *New Yorker*'s art critic Peter Schjeldahl perhaps summed it up best when reviewing the very first exhibition of this late suite of paintings when he said, "Ageing has touched his art with, if anything even greater audacity and more resonant defiance, giving new edge to a mastery of painting's resources that remains a wonder of the world." (as quoted in *A Way of Living: The Art of Willem de Kooning*, p. 242)

424

DIEGO RIVERA (1886-1957)

The Rivals

signed and dated 'Diego Rivera 1931' (lower right)
oil on canvas
60 x 50 in. (152.4 x 127 cm.)
Painted in 1931.

$5,000,000-7,000,000

RIVERA IN AMERICA

In an essay published in the catalogue to Diego Rivera's 1949 retrospective in Mexico City—commemorating a career that had already covered half a century—the U.S. critic and artist Walter Pach recalled an interview that had taken place in 1942. Rivera had asked him: "Don't you think that what really matters is a Declaration of American Independence in art?" By "independence," of course, Rivera meant freedom from the artistic dominance of Europe, and particularly of Paris, which implied that nations across the Americas were dependent or derivative outposts. Pach underscored Rivera's broad, continental use of the term "American," noting the painter's important connections to the United States. "For him," Pach continued, "any attempt to divide American art according to political borders was inherently false, and even absurd."[1] Pach believed that differences in language and colonial history between the United States and Mexico—and other Latin American countries by extension—mattered less than the fact that they shared what he called the "American earth, with its character, traditions, and the artistic remains of its ancient inhabitants."[2]

The pan-American and pro-American vision that Rivera expressed in 1942, as war raged in Europe, was already evident in the last mural he painted in the United States, *Pan-American Unity (The*

Below, Diego Rivera, *Pan American Unity, The Marriage of the Artistic Expression of the North and the South of the Continent*, City College of San Francisco, San Francisco, 1940. © 2018 Banco de México Diego Rivera Frida Kahlo Museums Trust, México. D.F. / Artists Rights Society (ARS), New York.

Right, George Biddle, *Vendors in the Marketplace*, 1929, Private collection. © Estate of George Biddle.

Left, Edward Weston, *Rosa Rolanda dressed as a Tehuana, circa* 1926. © 2018 Center for Creative Photography, Arizona Board of Regents / Artists Rights Society (ARS), New York.

Below right, Miguel Covarrubias, *Twenty Centuries of Mexican Art at the Museum of Modern Art,* 1940. Yale University Art Gallery, New Haven, Connecticut, Gift of Sra. Rosa R. de Covarrubias. ©2018 María Elena Rico Covarrubias, reproduced by permission. ©2018 Condé Nast. All rights reserved.

Marriage of the Artistic Expression of the North and the South of The Continent), commissioned for the Golden Gate International Exposition, held in San Francisco in 1939-40. That utopian project marked the culmination not only of Rivera's own work in the United States (San Francisco in 1930-31; Detroit in 1932-33; New York in 1933-34), but of a series of murals painted by José Clemente Orozco and David Alfaro Siqueiros on both coasts over that same decade, ranging in scope from Siqueiros's now-faded *Tropical America* in Los Angeles (1932) to Orozco's condemnation of wartime destruction, *Dive Bomber and Tank* (1940), painted for New York's Museum of Modern Art. These works—sponsored by the Ford and Rockefeller families, but also by civic boosters and educational leaders—helped stimulate new interest in mural painting in the United States. In May 1933, just two months after Franklin Delano Roosevelt took office, painter George Biddle wrote him a letter, alerting the new president to the fact that "Mexican artists have produced the greatest national school of mural painting since the Italian Renaissance." He urged FDR to sponsor a similar program in the US, which would allow young artists to create "living monuments [to] the social ideas that you are struggling to achieve."[3] The successful result was a series of generous federal programs that commissioned murals—some by painters who had worked as assistants to the Mexicans, such as Ben Shahn, Philip Guston, and Lucienne Bloch—in public buildings across the United States over the next decade.

Those monumental works, however, represent only the tip of an artistic iceberg—though the chilly metaphor seems somewhat ill-placed. For reasons that relate to geographic proximity, but also to a shared political and economic history, Mexican art was everywhere in the U.S. in the 1920s and 1930s, and not just works by the three most famous muralists, Frida Kahlo, Rufino Tamayo, and Miguel Covarrubias are among many who lived and worked there in the same period. Museum exhibitions of Mexico's ancient, colonial, and modern art crossed the country; hundreds of books and articles were published, intended for scholarly and popular audiences alike; leading commercial art dealers—from Alfred Stendahl in Los Angeles to Erhard Weyhe and Pierre Matisse in New York—presented Mexican work in their galleries; and collectors—not just wealthy patrons like Abby Aldrich Rockefeller and Stephen C. Clark, but songwriter Cole Porter, actors Edward G. Robinson and Paulette Goddard, and photographer Carl Van Vechten—snapped up key paintings, sometimes from the easel before they were even dry.

Meanwhile, artists across the United States were captivated by what became known as the Mexican "Renaissance" in the decades after the Revolution of 1910-20. For some it was a chance to experience political and social transformations; for others it was a welcome respite from urban life in the machine age, even an extension of the indigenous and "Hispanic" cultures they had already experienced in arts centers in the U.S. Southwest, like Taos and Santa Fe. They traveled to Mexico by train or boat, some for short trips, others for extended stays, though their interests were varied. Edward Weston and Anni Albers were entranced by Mexico's folk art; Marsden Hartley and Paul Strand were inspired by the intensity of Mexico's cosmic and religious forces; Isamu Noguchi and Elizabeth Catlett were caught up in the radicalized political environment that had sought to empower Mexico's peasants and workers. In the mid-1930s, Jackson Pollock, then a young student but soon to become the most famous U.S. artist of the postwar period, absorbed the maelstroms of Orozco *and* the technical innovations of Siqueiros, as well as the scale of muralism itself, even though he never traveled south of the border.[4]

This period of dynamic cultural and intellectual exchange (and not just in painting) irrevocably shaped the history of art in both countries. Indeed, it is impossible to understand the ascendance of the so-called New York School in the late 1940s without taking into account not only Pollock's fascination with the muralists, but the impact of more abstract artists like the Austrian exile Wolfgang Paalen, the Chilean-born painter Roberto Matta, and the U.S. artist Robert Motherwell, who generated and expanded theories about Surrealism while living in Mexico during the Second World War. Diego Rivera's 1942 comment that "America" (or at least New York) was about to declare its artistic independence from Europe was prescient. But so was his acknowledgement that as far as the history of art was concerned, trying to separate Mexico from the United States because of differences in language or government was futile, and "even absurd."

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1 Walter Pach, "Relaciones entre la cultura norteamericana y la obra de Diego Rivera," in *Diego Rivera: 50 años de su labor artística* (Mexico City: Instituto Nacional de Bellas Artes, 1951), p. 207.
2 Pach, p. 209.
3 Karal Ann Marling, *Wall-to-Wall America: A Cultural History of Post-Office Murals in the Great Depression* (Minneapolis: University of Minnesota Press, 1992), p. 31.
4 See James Oles, *South of the Border: Mexico in the American Imagination, 1914-1947* (Washington, DC: Smithsonian Institution Press, 1993) and Lizetta Lefalle-Collins, et al., *In the Spirit of Resistance: African-American Modernists and the Mexican Mural School* (New York: American Federation of Arts, 1996), among other sources.

Above, The traditional celebration of 'Las Velas' as practiced today in in Oaxaca, Mexico, 2016. © Frank Coronado.

Below left, Henri Matisse, *La conversation (The Conversation)*, 1938. Collection SFMOMA, Bequest of Mr. James D. Zellerbach. © Succession H. Matisse / Artists Rights Society (ARS), New York.

Below right, Miguel Covarrubias, *Rockefeller Discovering the Rivera Murals*, 1933. Private collection. ©2018 María Elena Rico Covarrubias, reproduced by permission.

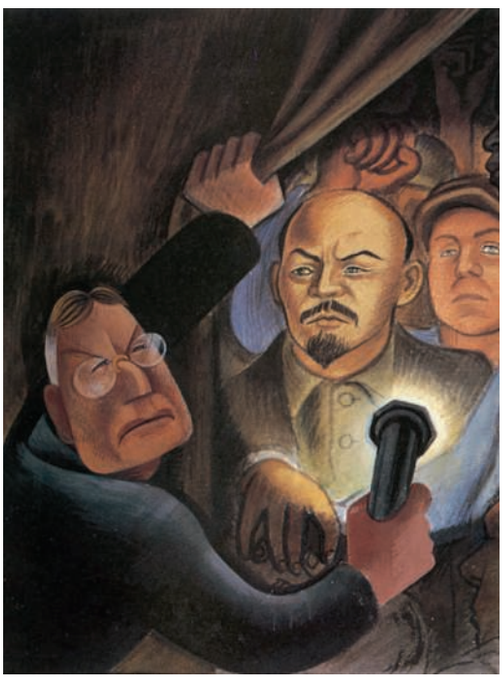
THE RIVALS BY RIVERA

From 1931 onwards, Diego Rivera achieved unprecedented success in the United States extending from the East to the West coasts. The artist had received mural commissions in San Francisco, and later in Detroit, New York, and Chicago. However, his crowning achievement came in 1931 when he was honored with a one-person exhibition at The Museum of Modern Art in New York, second only to Henri Matisse, who had been the subject of a retrospective earlier that same year.

Rivera's growing prestige was not only the result of the critical acclaim received for his true fresco murals in some of the most well-known public buildings in Mexico City, such as the National Palace of Fine Arts and the Ministry of Education, but also due to his participation in the Paris avant-garde circles as a distinguished cubist and follower of Cézanne, a friend to Pablo Picasso's and paladin member of the Galerie L'Effort Moderne, championed by art *marchand* Léonce Rosenberg. As such, Rivera was not only the foremost painter of the post-Revolution Mexican Mural Movement, but also, his work reflected universal dialogues with the history of art, from Antiquity and the Italian Renaissance—as seen by Alfred Barr—to the School of Paris.

In June 1931, while in Mexico, Rivera was visited by arts promoter, Frances Flynn Paine, to discuss the preparations for his New York exhibition. Flynn Paine, was acting in representation of Abby Aldrich Rockefeller, the resolute arts patron, and founder and promoter of MoMA's programs, and who, since 1930, had been planning with Alfred Barr an exhibition of the artist's work at The Museum of Modern Art. It was also Flynn Paine, who was charged with the task of ensuring that several important works by Rivera entered Abby Aldrich Rockefeller's personal collection, including this magnificent painting rarely on public view since 1937. Abby, who was married to John D. Rockefeller, Jr., first visited Mexico in the early 1900s, during the *Belle Epoque* era of Porfirio Díaz and became fascinated with Mexican culture; as such it was not unusual that years later, she would acquire one of Rivera's most emblematic works of the 1930s. The monumental oil painting, *The Rivals*, was completed in a makeshift studio aboard the Morro Castle—the ship that in November 1931 transported Rivera and Frida Kahlo to New York.

Painted for Abby Aldrich Rockefeller, the work remained in her collection until the early 1940s when it was then given to her son David Rockefeller. In this painting, Rivera applies his unparalleled skills as a painter and colorist no doubt to impress Mrs. Rockefeller, the principal supporter of his MoMA retrospective. The scene, inspired by 'Las Velas' Mexican *fiesta*, depicts an annual tradition indigenous to the Isthmus region of Oaxaca for which women wear embroidered *huipiles* or blouses, attractive gold jewelry and their hair pulled into *moños* (buns) and, *enaguas* or skirts in bright colors. The feast has indigenous roots, and is celebrated during the month of May in honor of family patron saints, amidst exotic palm trees, and *papel picado* or delicately cut multicolor sheets of tissue paper strung from the roofs to enliven the festivities.



Yet the theme, so profoundly Mexican, is not necessarily the painting's most captivating feature, but rather the modern use of multiple planes coupled with the artist's chromatic sensibility which Rivera makes full use of to resolve the painting. The vibrant tones and the sinuousness of certain compositional elements echo the decorative and sensual qualities found in Henri Matisse's paintings of the 1930s. For Abby Aldrich Rockefeller, whose incredible largesse as an arts patron extended to Matisse, also the subject of a recent MoMA retrospective, the aesthetic affinities between the two international modern painters must have seemed undeniable.

Prof. Luis-Martín Lozano, art historian

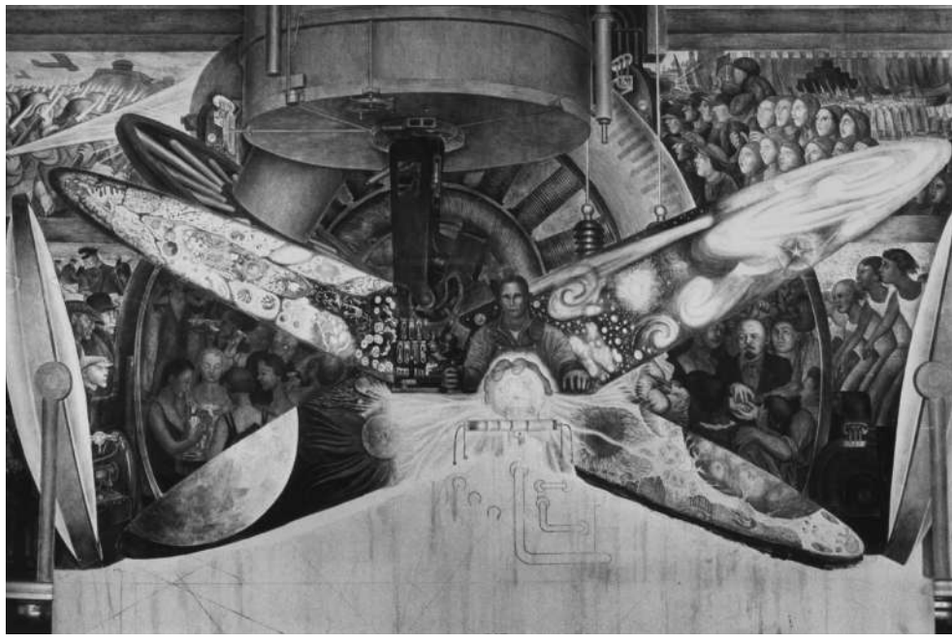
RIVERA AT ROCKEFELLER CENTER

Within the long history of Rockefeller collecting and patronage, the story of the family's association with Diego Rivera is among the most intriguing. Amid the myriad works of art adorning the iconic Rockefeller Center, Rivera's controversial mural *Man at the Crossroads*—destroyed in 1933 before it was completed—remains a fascinating piece of history.

Artists's agent Frances Flynn Paine first introduced Diego Rivera's work to Abby Aldrich Rockefeller in the 1920s. Museum of Modern Art Director Alfred Barr, who had lived with Rivera for a short time in Moscow, was equally enthusiastic about the painter's artistic promise. Abby was encyclopedic in her taste for fine art, yet "none of her affinities was as incongruous," noted historian Cary Reich, "as her patronage of… Diego Rivera." Decidedly left-wing and a member of the Mexican Communist party, Rivera held political leanings seemingly at odds with the Rockefellers's own capitalist affiliations. Both Abby and her son Nelson, however, were taken by the artist's Modernist sensibilities and growing international acclaim. For her private collection, Abby purchased a number of Rivera's oil paintings, sketches, and even a book of watercolors commemorating the tenth anniversary of the Russian Revolution. When Barr proposed staging an exhibition of Rivera's work at MoMA in 1931, Abby and Nelson enthusiastically approved. With the money from Abby's purchases, the artist and his third wife, Frida Kahlo, traveled to New York, where Rivera was hailed as "the foremost living master of fresco painting."

The teenage David Rockefeller met both Rivera and Kahlo when the artists visited his family's Manhattan residence. "He was a very imposing and charismatic figure," David recalled of Rivera, "quite tall and weighing three hundred pounds. He spoke very little English but perfect French in addition to Spanish." As David's father, John D. Rockefeller, Jr., endeavored to finish construction on the new Rockefeller Center complex in Midtown Manhattan, Abby and Nelson approached living artists—including Rivera, Pablo Picasso, and Henri Matisse—to complete a mural for the lobby of the RCA Building at 30 Rockefeller Plaza.

In 1932, Rivera completed an initial sketch for a grand lobby fresco depicting human cooperation and scientific development. In a letter accompanying the sketch, the artist wrote to Abby: "I assure you that… I shall try to do for Rockefeller Center and especially for you Madame, the best of all the work I have done up to this time." Rivera won the commission, and in early 1933 began work on a vibrantly-colored mural that stood in stark contrast to the otherwise subdued color palette favored by Rockefeller Center architect Raymond Hood. As Rivera spent grueling fourteen-hour days on the piece, enthusiastic patrons such as Gertrude Vanderbilt Whitney joined Abby and Nelson on the artist's scaffolding to view his progress.



Above, *Man at the Crossroads*, view of main panel, 1933. Photo by Lucienne Bloch, Courtesy Old Stage Studios. ©2018 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York.

Rivera's mural, *Man at the Crossroads*, differed substantially from the original approved sketch. Among the work's new artistic elements were explicitly Marxist images of capitalist-fueled war, oppression, and the wealthy leisure classes. Standing at the 'crossroads' referenced in the work's title were not only the peace and progress of science and technology, but Vladimir Lenin himself. As a MoMA trustee, Nelson was no stranger to the bold thinking of Modern artists; yet he was unhappy that Rivera had strayed so far from the work his family had been promised. "It was quite brilliantly executed," David later wrote of the mural, "but not appropriate for the lobby of the RCA Building." As *Man at the Crossroads* began to attract negative media attention, Nelson and even Kahlo unsuccessfully implored Rivera to remove Lenin from the work at the very least. In a momentous decision for both Rivera's *oeuvre* and Rockefeller Center, the mercurial painter demanded the mural's wholesale destruction. MoMA conservators were ultimately unable to both remove and preserve *Man at the Crossroads*, and Rivera was dismissed after being paid in full.

In 1934, Rivera recreated *Man at the Crossroads* at Mexico City's Palacio de Bellas Artes, with the peace-bearing Lenin now joined in the final composition by a martini-sipping John D. Rockefeller, Jr. Abby later gifted a number of Rivera's works, including the initial sketch for the mural, to the permanent collection at MoMA. The "interesting subplot" of Rivera at Rockefeller Center, as David referred to it, did include a silver lining: Nelson eventually made peace with the artist, and visited Rivera in Mexico years later.

425

JAMIE WYETH (B. 1946)

Ice Storm, Maine

signed 'J. Wyeth' (lower left)
oil on canvas
40 x 60 in. (101.6 x 152.4 cm.)
Painted in 1998.

$300,000-500,000

Detail of the present lot.

Finding inspiration in familiar landscapes and subjects that surround his everyday life, Jamie Wyeth's best works, such as *Ice Storm, Maine*, elevate the seemingly mundane to a highly regarded and thought provoking subject. Chadds Ford, Pennsylvania, and coastal Maine were the homes to generations of Wyeths, including N.C. and Andrew, the artist's grandfather and father respectively. A vast assortment of animals from these locations has been featured in Jamie Wyeth's work, including pigs, ravens, cows, sheep, seagulls and dogs. *Ice Storm, Maine* is a striking example of the artist revealing the natural inhabitants and winter landscape of his native Maine from an unusual vantage point.

Many of Wyeth's works of animals showcase the creature as the primary subject, and thus present as portraits. Christopher Crosman writes of Wyeth's animal portraits, "While these paintings of birds and animals are remarkably accurate, there is something well beyond rational, scientific observation—the primal gestures, the unsettling eyes, perhaps, stirring in the viewer archetypal memories anterior to culture...Wyeth paints as if he were observing from the bird's unique perspective and identity, a feat that would surely please his grandfather." (*Wondrous Strange: The Wyeth Tradition*, exhibition catalogue, Boston, Massachusetts, 1998, p. 129)

Wyeth himself once noted, "I spend as much time with an animal or an object as I do with a person when I'm doing their portrait." (*Jamie Wyeth: Islands*, 1993, p. 16) The primary subject of *Ice Storm, Maine* is a pair of ravens, which are imposingly enlarged in the foreground of the picture plane as they appear to walk towards the viewer. The archetypal symbolism of ravens as ominous or foreboding is heightened by the dramatic, close vantage point and their commanding stance against the frozen landscape. The background is imbued with a surreal, abstract quality, comprised of jagged shapes of snow-covered pine trees at the island's edge, while beyond the ravens, the dark blue sea is dotted with vividly contrasting spots of ice. The black ravens stand in sharp contrast to the white snow that has blanketed the ground and trees surrounding them.

While Jamie Wyeth's technique is distinct from his renowned artistic ancestors, their influence is undeniable. The striking palette and narrative quality of Jamie's work is reminiscent of his grandfather N.C.'s dynamic illustrations, while the haunting realism echoes his father, Andrew's work. Wyeth once said in an interview on his own painting, "The terrible danger with realism is simply painting to make things look real. That's not what painting is about...My passion is to go as deep within the visual structure of an object or person as one possibly can. It just so happens in the final work I don't abstract it." (J. Wyeth as quoted in C. Crosman, *Jamie Wyeth: Islands*, exhibition catalogue, Rockland, Maine, 1993, p. 5) In *Ice Storm, Maine*, Wyeth creates a scene where the air is thick with a sense of brooding, mystery and isolation. Wyeth has defined a visual language of his own that makes him one of the most recognized and engaging contemporary artists working in the realist tradition.

A study for the present work is in the collection of the Smithsonian American Art Museum, Washington, D.C.

426

JAMIE WYETH (B. 1946)

Rogue Wave

signed 'J. Wyeth' (lower left)
oil, acrylic and enamel on canvas
26 x 36 in. (66 x 91.4 cm.)
Painted in 2009.

$200,000-300,000

Rogue Wave is a powerful depiction of the Maine seascape near Monhegan Island, where generations of American artists have gathered to work in the summer months. Jamie Wyeth, following in the footsteps of his father, Andrew, and grandfather, N.C., spends portions of the year in this area, working in a studio once owned by the painter Rockwell Kent. David Rockefeller, who owned a summer compound on Mount Desert Island in Maine, commissioned the present work from Wyeth to commemorate a dramatic day they spent at sea together. *Rogue Wave*'s brooding palette, dramatic vantage point and vigorous brushwork reflect the raw power of the stormy sea that Rockefeller and the artist experienced.

Warren Adelson writes of the day that inspired the present work, "*Rogue Wave* is a 'portrait of place' during a unique experience and painted in remembrance of the moment. Coincidentally, both David Rockefeller, the owner of the painting, and I were with the artist at the time. We were returning from Monhegan Island one morning in late August of 2009 just as the outer bands of a hurricane hit the island. Boarding the boat was a challenge as the waves were rolling 10 to 15 feet and the gangway did the same. We finally got aboard, and the artist guided the *Dreadnought*, a lobster boat converted for passengers, out of the harbor and headed for home. As we circled Monhegan, the waves were crashing 30 feet against the Blackhead Cliffs, and the seas were unlike anything I had known. Deep troughs of water and looming waves surrounded us as the sturdy craft rocked and glided in the churning Atlantic.

"En route back to Tenants Harbor, we passed Jamie's island house and studio on Southern Island. Depicted here in *Rogue Wave*, this canvas was inspired by that day on the ocean. We sat deep in water in the *Dreadnought* and looked up at Southern Island, unlike the perspective of this painting." (*The David and Peggy Rockefeller Collection*, vol. V, New York, 2015, p. 82)

The rugged landscape of Maine has been a continual source of inspiration to American masters, from George Bellows to Wyeth's mentors Rockwell Kent and the members of his own family. Wyeth has observed of Maine, "The danger with Maine is that it is so anecdotal and emblematic in terms of pot buoys, pretty houses, pretty lobster traps—'quaint' things. Maine is not that way. Maine has a lot of edge, a lot of angst. In particular, islands, the part I know of Maine from having lived on them." (as quoted in E.B. Davis, *Jamie Wyeth*, exhibition catalogue, Boston, Massachusetts, 2014, p. 125) In *Rogue Wave*, Wyeth conveys this perspective of Maine in a bird's eye view of Southern Island, which is enveloped by the tumultuous, stormy sea. On a sunny summer day, Southern Island is typically vibrantly hued and the house and lighthouse are a bright white. In the present work, the darkly colored island is imbued with the menacing atmosphere of the moment as the island is enveloped by raw forces of nature. The artist applied thick, white impasto to represent the robust crashing waves, and his vigorous brushwork conveys the unrestrained energy of the churning ocean.

Rogue Wave is a 'portrait of place' that at once represents both a fleeting, stormy moment as well as a timeless depiction of the Monhegan seascape that has inspired countless American artists. Jamie Wyeth's emotive palette and brushwork beautifully recreate a dramatic day at sea in a location treasured by both he and the original owner of *Rogue Wave*.

Detail of the present lot.

427

CHILDE HASSAM (1859-1935)

The East Headland Pool, Appledore

signed and dated 'Childe Hassam 1912' (lower left)—signed again with initials and dated again (on the reverse)
oil on canvas
22 x 24 in. (55.9 x 61 cm.)
Painted in 1912.

$300,000-500,000

Childe Hassam painting on Appledore, from *The Cruise of Mystery and Other Poems* by Celia Thaxter, 1888, archival photograph. Boston Public Library, Rare Books Department.

Initially invited to the island of Appledore by the famous poetess and avid gardener, Celia Thaxter, Childe Hassam regularly spent his summers in the beautiful and remote region from 1882 to 1916. Located just seven miles off the coasts of Maine and New Hampshire, Appledore is the largest of the Isles of Shoals. Thaxter established her own intellectual salon amidst the resort community there, drawing many distinguished artists and writers of the 19th century to the area. "Appledore was a place where the imagination could flourish. Inspired by impressions of the parlor's cultured atmosphere, the garden's brilliant color, and the landscape's wild beauty, Hassam executed some of his most successful works at the Isles of Shoals…The finest Shoals images, created between 1890 and 1912, coincide with the full flowering of Hassam's powers as a painter." (D.P. Curry, *Childe Hassam: An Island Garden Revisited*, New York, 1990, p. 14)

On his visits to Appledore, Hassam documented Thaxter's garden and the landscape of the island in vibrant oils and watercolors, eventually finding his way to the rocky shorelines. It was here that Hassam created some of his finest works of the island's geology and sea. "Thaxter thought the tiny coves where the artist was fond of setting up a portable easel were 'the most delightful places in the world': 'lovely with their…mosaic of stone and shell and sea-wrack, tangles of kelp and driftwood—a mass of warm neutral tints—with brown, green, and crimson mosses, and a few golden snail-shells lying on the many-tinted gravel, where the indolent ripples lapse in delicious murmurs.'" (*Childe Hassam: An Island Garden Revisited*, p. 159)

In the present work, Hassam creates a breathtaking perspective looking toward the sapphire sea, positioned only footsteps away from the edge of the jagged coastline, where the white foam of the water greets the severe terrain. Rendered in soft, pale tones, a mysterious woman is placed at the shoreline, anchoring the composition where the staccato brushstrokes of the jewel-toned sea meet the warm palette of browns and reds amongst the harsh cliffs.

Appreciating this environment as an escape from the hectic city life of the colder seasons, Hassam portrays his beloved summer retreat of Appledore Island as a breathtaking place of escape and wonder. "Fresh and invigorating, the Isles of Shoals pictures stand out vividly against Hassam's huge body of work as a whole. Memories of long-gone summers reach across the years, for his best pieces are still charged with the artist's sense of adventure as he took chances with composition, let go with color…his paintings offer a concentrated sampling in which the oft-made generalizations about the sources, aims, and methods of late nineteenth-century American art can be better understood." (*Childe Hassam: An Island Garden Revisited*, p. 14)

429

ALFRED THOMPSON BRICHER (1837-1908)

Otter Cliffs, Mt. Desert

signed 'A.T. Bricher' (lower left)
oil on canvas
24⅛ x 20⅛ in. (61.3 x 51.1 cm.)
Painted *circa* 1872.

$100,000-150,000

Alfred Thompson Bricher grew up on the coast of Massachusetts in the town of Newburyport. First employed to produce illustrations for Boston lithographer Louis Prang and Company, by 1860 Bricher fully dedicated himself to becoming a professional artist. During the mid-1860s, not unlike his contemporaries Sanford Robinson Gifford, John Frederick Kensett and Thomas Worthington Whittredge, Bricher visited various settings in New England, the Hudson River Valley and the frontier along the upper Mississippi River. However, Bricher largely devoted his career to painting East Coast scenes. Sketching during the summer months, he subsequently returned to his New York studio to finish his canvases and expand on ideas gathered from his travels.

In *Otter Cliffs, Mt. Desert,* Bricher renders a compelling vista of waves crashing against Maine's rocky shore under a resplendent yet dramatic sky. In the far distance, white sails are just barely visible on the horizon, the only signs of a human presence amidst this awe-inspiring natural environment. Here, as in his best work, Bricher has perfected the techniques of portraying the nuances of sea and sky through his deft depiction of light and subtle brushwork. As embodied by the present work, a contemporary critic praised, "he was fascinated by the dialogue between patterns of clouds and shafts of light...He knew the coast intimately in all its moods." (as quoted in J.R. Brown, *Alfred Thompson Bricher,* Indianapolis, Indiana, 1973, p. 12)

Left, Portrait of Alfred Bricher. Photographer unknown.

Below, detail of the present lot.

430

WINSLOW HOMER (1836-1910)

Two Trout

signed, dated and inscribed 'To J. Ernest Yalden/with compts of Winslow Homer/1891' (lower right)
watercolor and pencil on paper
20 x 14 in. (50.8 x 35.6 cm.)
Executed in 1891.

$400,000-600,000

Winslow Homer (right) and his brother Charles Savage Homer Jr., Prout's Neck, ca. 1900. Photographer unknown. Courtesy of Bowdoin College Museum of Art, Brunswick, Maine.

Winslow Homer once proclaimed to a friend, "You will see, in the future I will live by my watercolors," and indeed, since their execution, the artist's watercolors have ranked among the greatest and most enduring achievements in American art. Helen Cooper writes, "Executed over a period of more than thirty years, between 1873 and 1905, these works are unsurpassed for their direct statement, luminosity, and economy of means…The liquid pigment called forth in him a private and poetic vision that otherwise found no place in his art." (as quoted in H. Cooper, *Winslow Homer Watercolors*, New Haven, 1986, p. 16)

Chief among Homer's efforts in watercolor are his depictions of sporting endeavors, including hunting and fishing. As a fervent angler and great friend to many professional guides and sportsmen, Homer's work benefited from his first-hand knowledge of his subject. Beyond their beauty as artistic accomplishments, sporting pictures such as *Two Trout* have been equally celebrated for their honesty and accuracy. This quality is not limited solely to the precision of their depiction, including the details of the fish and tackle, but more importantly extends to the ethereal feeling that comes along with sporting endeavors. His celebrated renderings of trout fishing in the Great North Woods of the Adirondack Mountains and Quebec, Canada, as well as his tropical fishing adventures in Florida, have become instantly recognizable and widely acclaimed for this poignant quality.

While Homer painted most of his sporting watercolors for a larger audience of passionate anglers, the painter also reserved a select few of his works for his closest friends and adventure guides. These gifts often served as mementos of a specific trip or shared experience. The present work was one such gift, presented to Homer's friend and fellow member of the Adirondack Preserve Association, Ernest Yalden. Rendered with both exceptional detail and broader artistic stroke, *Two Trout* exhibits Homer's unmatched skill with watercolor as well as his unique ability to capture the underlying spirit of his sporting subjects.

431

THOMAS MORAN (1837-1926)

Moonlit Shipwreck at Sea

signed with conjoined initials and dated 'TMoran N.A./1901.' (lower right)
oil on canvas
30 x 40¼ in. (76.2 x 102.2 cm.)
Painted in 1901.

$250,000-350,000

To this day, Thomas Moran continues to be celebrated as one of the great visual architects of the American panorama. While best known for his depictions of the American West, his fame was grounded in his abilities as a draftsman, designer and painter to imbue his subjects with both beauty and drama—talents he applied to a wide range of subjects. Capturing nature's awesomeness with his signature attention to light, *Moonlit Shipwreck at Sea* manifests Moran's renowned abilities as both an artist and storyteller.

Moran's greatest works reflect the influence of his European predecessors, many of whom transcended realism to subtly provoke their viewers' imaginations. Most notably, Moran's infusive light, dynamic expressive brushwork and modulated tones resemble the work of British Romantic painter Joseph M.W. Turner. As a young man, Moran had studied black-and-white reproductions of Turner's paintings before traveling to Europe in 1861, where he studied the master's work in person. Turner's impact on Moran is impossible to overlook. While both artists drew artistic inspiration from the landscape, they also frequently altered their scenes to capture the character of their vision rather than simply transcribe a setting.

The turbulent seascape depicted in *Moonlit Shipwreck at Sea* must have been a familiar site for Moran, having travelled over oceans on a number of occasions to Europe as well as to Cuba and Mexico. Such a scene was also surely commonplace in the waters off Moran's hometown of East Hampton, Long Island. Beyond its demonstration of Moran's artistic abilities, the present work presents viewers with a tantalizing implied narrative, much in the way of Turner. Set in the front of the picture plane, the viewer is immediately aware of the emotional and visual anchor of the painting—the remnants of a ship and the only relatable sign of human existence. In an effort to solidify the drama of the perceived saga, Moran utilizes strong diagonals and alternates contrasting tones in the fore, middle and backgrounds to violently break apart the composition. Much in the way Théodore Géricault presents his viewer with a fleeting sign of hope in his *Raft of the Medusa* (1818, Louvre, Paris, France), here Moran employs a pair of delicate birds, hovering just above the wreckage at lower right, to reassure his audience with a tangible sign of life. At the very least, the birds, dwarfed by the crashing waves, contribute further to not just the drama of the painting, but also to its monumentality.

Detail of the present lot.

Detail of the present lot.

432

ALBERT BIERSTADT (1830-1902)

Icebergs

signed with conjoined initials 'ABierstadt' (lower left)—signed again (on the panel backing)
oil on canvas
17¾ x 25⅝ in. (45.1 x 65.1 cm.)
Painted *circa* 1883.

$200,000-300,000

In an age when public curiosity fueled interest in the unknown and the concept of Manifest Destiny swept the nation, Albert Bierstadt's primary motivation was to transcribe the glorious and unblemished world that he witnessed. Bierstadt's first Arctic scenes date from a June 1883 transatlantic voyage he made with his wife, Rosalie, aboard the steamship *Britannic*. One year later, the artist and his wife embarked on another similar journey, albeit aboard the steamship *Gallia*. These trips afforded Bierstadt the opportunity to examine and document the inhospitable waters of the region, and the studies formed the basis of his later studio compositions.

The Arctic travels of fellow artists Frederic Church and William Bradford may have been the inspiration for Bierstadt to embark on these journeys and his resulting body of work. Gerald Carr notes, "Although Bierstadt's rival Frederic E. Church was the first to depict icebergs on a grand scale (*The Icebergs*, 1861, Dallas Museum of Fine Arts, Texas), another artist, William Bradford, should have been more influential in alerting Bierstadt to such subjects. From the late 1860's through the early 1880's, Bradford, a close friend and co-occupant of Bierstadt's New York studio and a fellow exhibitor at New York clubs, was artistically identified with arctic scenes." (*Albert Bierstadt: An Exhibition of Forty Paintings*, exhibition catalogue, New York, 1983)

In *Icebergs*, Bierstadt renders a stunningly beautiful scene conveying the raw power of nature and the artist's visceral response to the Arctic region. A group of men in a fully occupied tender venture across the tranquil waters towards a looming iceberg, another boat trailing behind. Enveloped in the subtle, orange-pinkish glow of a setting sun, the fading light suffuses the composition and illuminates both the water and the iceberg. Simultaneously, dramatic shadows reveal a sublime tonal shift. With the colossal iceberg looming in the distance, the men appear diminutive in the face of nature's glory.

434

JOHN SINGER SARGENT (1856-1925)

San Geremia

signed and dated 'John S. Sargent 1913' (lower right)
oil on canvas
22 x 28 in. (55.9 x 71.1 cm.)
Painted in 1913.

$3,000,000-5,000,000

On nearly yearly visits to the City of Water during his artistic career, John Singer Sargent formed an abiding love for and fascination with Venice's unique contradictory character, which inspired his depictions of its buildings and canals for over thirty years. Executed in 1913, *San Geremia* is a dynamic example of the Venice Sargent painted on his final visit to the mysterious floating city.

Sargent's infatuation with Venice spanned the majority of his life and came to reflect many of the dichotomies and contradictions inherent to the city. According to a note in the margin of the sketchbook he regularly filled with imagery from his vast travels, the artist first encountered Venice on a trip with his itinerant family in 1870 at the age of fourteen. During this initial visit, "Sargent was undoubtedly influenced by the tastes and preoccupations of nineteenth-century French writers for whom the poetry of Venetian squalor and dilapidation defined her appeal." (*Sargent's Venice*, New Haven, Connecticut, 2006, p. 23) He was particularly struck by the aging façades and peculiar ambiance that defined the city in the 19th century. Much as the way light fails to penetrate the side channels of the Grand Canal, so did many Western expatriates and society doyennes fail to see the stark differences that divided the lush parties in palazzos from that of a city and society sinking under its own weight. Sargent's early paintings from the 1880s focused on these gritty urban realities of modern life in Venice. He painted dark interiors, louche figures in narrow streets and Venetian women stringing beads in a moody, tonalist palette of earthen colors punctuated by dark passages.

By the late 1890s, Sargent had cemented his reputation as the premier portraitist to Europe's and America's elite, garnering significant critical praise for his commissioned portraits. Tiring of the demands of his wealthy sitters, he began to focus on his subject pictures, almost always based on his travels away from his London studio. In 1898, Sargent returned to Venice for the first time since those earlier trips to visit his friends Daniel and Ariana Curtis. Their home, Palazzo Barbaro, had become the cultural hub for American and English expatriates and was a temporary home to Henry James and other literati. During this visit, and on his subsequent annual excursions to the city, Sargent began translating Venice through the lens of his mind's eye, taking obvious delight in the magnificent Renaissance and Baroque architecture rather than the darker underbelly of the city's inhabitants.

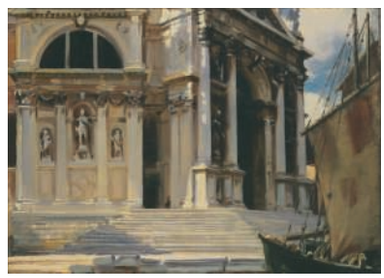
In September 1913, Sargent stayed at the Palazzo for what would be his final trip to Venice, producing a half-dozen works during his short stay. In *San Geremia,* one of these last Venetian paintings, Sargent depicts the view across the Grand Canal to the church of San Geremia and the Palazzo Labia. Painted from a gondola on the left side of the canal, the composition is unique in Sargent's *oeuvre* as one of the very few panoramic views he painted after 1900. Rather than focusing only on small architectural details, *San Geremia* shows an expansive stretch of buildings including, from left to right, the Palazzo Flangini, the San Geremia's two façades, the mouth of the Cannaregio Canal, the end façade of the Palazzo Labia and the Palazzo Emo.

While unique in its comprehensive viewpoint, *San Geremia* is quintessential Sargent in its dynamic use of angles and fascination with architectural flourish. Richard Ormond explains, "The artist's line of vision is centered on the junction where the two sides meet. The picture is an inventory of the architecture Sargent loved best, a succession of ecclesiastical and secular classical facades that look as if they had been orchestrated by a master planner." (*Sargent's Venice,* p. 74) Direct and indirect light reflect onto these textured buildings, glinting off the central dome to create a suggestion of detail through loose, expressive brushwork.

San Geremia is a superb example of Sargent's Venetian paintings that manifests both his love of the city and his distinctive approach to its intricate grandeur. "In Sargent's time, people came to Venice to escape the modern world, just as they continue to do today. A place that is physically marooned and technically ingenious, with beautiful buildings that float ethereally and improbably between sea and sky, marooned in time, it is a magical city that 'can only be compared to itself.' Venice remains a city of theater, spectacle, and illusion, with a sense of unreality emphasized by the way in which prospects and buildings play with perception—tricking the eye like trompe l'oeil, introducing distorted perspectives, unexpected foreshortenings and strange visual conceits. These are the unique qualities that informed Sargent's vision, which has become part of our vision of Venice." (*Sargent's Venice*, p. 25)

Below left, John Singer Sargent, *Santa Maria della Salute*, 1906-09. Collection of Fayez Sarofim.

Below right, John Singer Sargent, *The Church of Santa Maria della Salute, Venice*, 1904-09. Calouste Gulbenkian Museum, Lisbon.



436

MAURICE BRAZIL PRENDERGAST (1859-1924)

Steps of Santa Maria d'Aracoeli, Rome

signed 'Prendergast' (lower left)
watercolor and pencil on paper
20¼ x 14⅛ in. (51.4 x 35.9 cm.)
Executed *circa* 1898-99.

$1,500,000-2,500,000

Maurice Brazil Prendergast, *The Terrace Bridge, Central Park*, 1901. Photo: The Art Insitute of Chicago, The Olivia Shaler Swan Memorial Collection © 1989 The Art Institute of Chicago, All Rights Resrved. (1939.431) CR 782.

Steps of Santa Maria d'Aracoeli, Rome is among the finest examples of Maurice Brazil Prendergast's watercolors, celebrating the pageantry and modernity of public life at the turn of the century. Like the Impressionists in Paris where he studied from 1891 to 1894, Prendergast took his primary inspiration from daily life, using crowded public spaces, such as beaches and sidewalks, to create paintings modern both in style and in subject. According to the artist's biographer Nancy Mowll Mathews, "Leisure was promoted as the hallmark of a progressive society. Social reformers and the labor movement fought for the universal acceptance of the eight-hour workday and guaranteed paid holidays. They argued that increased leisure time for the individual would bring improvements in health, education, and productivity, which, in turn, would fuel the growth of an enlightened, modern society...True to his age, leisure became the great theme of Prendergast's art. Over time, attitudes and values changed, but he never lost his reverence for a subject that he felt made people more civilized and more human. Nor did he forget that art itself was a leisure-time spectacle. Like a movie producer or an amusement park carney, he was a showman in the best sense of the word. He produced art to seduce and charm his audience—all the while asking them to sharpen their senses and broaden their horizons." (*The Art of Leisure: Maurice Prendergast in the Williams College Museum of Art,* Williamstown, Massachusetts, 1999, pp. 15-16)

Set at the highest point of the Capitoline Hill, one of the Seven Hills of Rome, the basilica of St. Mary of the Altar of Heaven and its monumental staircase served as the inspiration for *Steps of Santa Maria d'Aracoeli, Rome*. Here, Prendergast captures the activity and movement of the scene as men, women and children congregate on the steps, the entrance to the basilica looming at the top of the composition. Mathews writes, "By far the most extraordinary aspect of the Italian watercolors is Prendergast's use of detailed architectural structures as decorative backdrops for the parade of human life seen throughout the tourist's Italy at the turn of the century...he made it plain in his pictures that he had come as a tourist and aimed to capture the excitement of tourist haunts. As with his beach scenes, he presents a beautiful setting and then populates it with figures that are as lively and interesting as the sights confronting them." (*Maurice Prendergast,* Williamstown, Massachusetts, 1990, p. 17) Richard J. Wattenmaker adds, "In his Italian watercolors, Maurice used walls as natural grids; among their intervals he packed the spaces full of picturesque activity, a tradition that Carpaccio, the Bellinis, and the eighteenth-century Venetian view painters, especially Canaletto, followed in their large scale set pieces." (*Maurice Prendergast,* New York, 1994, p. 52)

In *Steps of Santa Maria d'Aracoeli, Rome,* Prendergast groups the figures in various sections throughout the composition. "Prendergast's crowds have a very particular character. They are anonymous as all crowds really are, but a Prendergast crowd is not just a mass of undifferentiated humanity, as in many Impressionist paintings. No one stands out by virtue of either personality or action, yet the people in it are individuals, each doing something of his own within the context of a group." (M.W. Brown in C. Clark, N. Mathews, G. Owens, *Maurice Brazil Prendergast, Charles Prendergast: A Catalogue Raisonné,* Williamstown, Massachusetts, 1990, p. 16) The dynamic and complex composition also illuminates the artist's mastery of perspective, similar to his works painted from an elevated vantage point, such as *Monte Pincio, Rome* (1898-99, Terra Museum of American Art, Chicago, Illinois). In *Steps of Santa Maria d'Aracoeli, Rome,* Prendergast uses strong compositional lines derived from the steps, cast iron fence, trees and buildings to create a watercolor at once complex and harmonious. Prendergast's unique painting style, characterized by vivid color, intriguing composition and a richness of detail, is best represented by his Italian watercolors, and *Steps of Santa Maria d'Aracoeli, Rome* stands as a tour de force from this period.

437

MAURICE BRAZIL PRENDERGAST (1859-1924)

Grande Marina, Capri

signed and dated '—1899—Prendergast—Capri—' (lower right)
watercolor and pencil on paper
11 x 15⅜ in. (27.9 x 39.1 cm.)
Executed in 1899.

$600,000-800,000

Having previously found great advantage in foreign study on a three-year sojourn in Paris, Maurice Prendergast traveled abroad once again in 1898, this time spending the majority of his time in Italy. During his year-long trip, the artist primarily stayed in Venice with side trips to Padua, Florence and Orvieto. In the winter, he painted in Rome, stopping briefly in Naples and Capri. On this short visit to the Mediterranean island, Prendergast executed *Grande Marina, Capri*, a colorful impression of his travels to the crowded plazas and impressive panoramas of Italy.

During his Italian vacation, Prendergast was eager to document all of the important sites and spectacles of the country. "He visited only the most popular destinations in Italy, gravitating toward the sites that drew the biggest crowds. Not only did he include tourists in his views of famous monuments, but he also created a series that captured unerringly the American tourist experience." (N.M. Mathews, *The Art of Leisure: Maurice Prendergast in the Williams College Museum of Art*, Williamstown, Massachusetts, 1999, p. 25) As it remains to this day, Capri was one of the popular tourist destinations at the turn of the century.

In the present work, Prendergast portrays the busy docking area on the north shore of the island, where passengers from Naples and Sorrento disembarked from their boats and entered horse-drawn carriages to travel up the rocky cliffs to the town of Capri. With an incoming ship visible on the horizon, the work focuses on the unique characters and vehicles that greet visitors to the island. A pencil sketch on the reverse, most likely drawn around the same time, faces in the opposite direction away from the sea and shows the steps leading up the hill from the Grande Marina.

In his Italian watercolors, Prendergast was anxious to show the unique character of the country and all of its individual regions. In *Grande Marina, Capri*, Prendergast's attention to the local cultural flavor is immediately evident. Nancy Mowll Mathews explains, "He paints not only the distinctive architecture and landscape of Siena or Capri but also the local costume, physical type, and tools, such as baskets. In the several watercolors Prendergast completed while 'on vacation' on the island of Capri, the most striking example of his choice of regional subject matter is his attention to the special shape and bright colors of the fishing boats. The difference between these boats and those found around Venice, where the vessels themselves are drab but the sails are beautifully colored, could not be greater." (*Prendergast in Italy*, Williamstown, Massachusetts, 2009, pp. 66, 70)

Prendergast made a concerted effort to record not only the individual culture of Capri but also the idiosyncrasies of individual characters at the Grande Marina. Although their faces

Maurice Brazil Prendergast, *Canal, Venica*, ca. 1898-99. Abby and Alan D. Levy Collection, Los Angeles.

are left unrealized, the people populating the docks patently range in age, size, wealth and attitude. From the man in the lower left casually leaning against a boat with one bent knee to the woman with blue polka dots on her head scarf, the figures are distinct characters in the pictorial story, as opposed to just place fillers. Even the horses are of different colors and stances, some with eye patches, one toward the back leaning down.

Central to his expression of the local atmosphere and population of Italy is Prendergast's strong use of color in *Grande Marina, Capri*. In his early watercolors completed on this trip abroad, the artist fully developed his personal style of transparent, differentiated brushstrokes in bold colors. In the present work, the riot of reds, blues, yellows and purples certainly adds to the visual impact of the bustling marina scene. The vibrant navy sea flooding the background with color provides stability to the chaotic crowd.

With their beautiful use of color and attention to cultural detail, Prendergast's Italian watercolors, including *Grande Marina, Capri*, immediately gained critical and popular praise upon their exhibition back in New York. Their success led to his association with the leaders of the Boston art scene later known as The Eight and helped establish Prendergast as one of America's greatest painters.

438

WINSLOW HOMER (1836-1910)

Where are the Boats?

signed and dated 'Winslow Homer/1883' (lower right)
watercolor and pencil on paper
image, 13½ x 19⅝ in. (34.3 x 49.9 cm.);
sheet, 14 x 20⅛ in. (35.6 x 51.1 cm.)
Executed in 1883.

$1,500,000-2,500,000

Below left, Cullercoats Village, England, 1890. Photographer unknown. Published in Ron Wright, *Cullercoats: The People's History (Seaham: The People's History, 2002)*, p. 21.

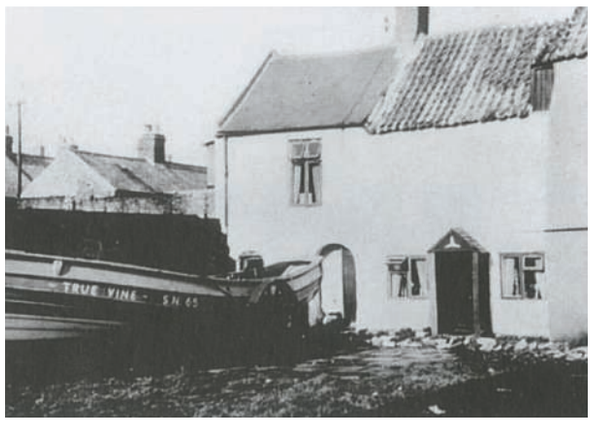
Below right, Winslow Homer's Cottage at 44b, Front Street, Cullercoats, England. Photographer unknown. Published in *Cullercoats: The People's History*, p. 119.

In the spring of 1881, Winslow Homer arrived by ship in Liverpool to seek new inspiration on English shores. After spending a short time in London exploring the British Museum and the Houses of Parliament, Homer eventually moved on to Cullercoats, a small fishing village on the northeast coast of England not far from the Scottish border, where he stayed for twenty months. Two miles from the more fashionable resort town of Tynemouth, in the 1880s Cullercoats had a population of about two thousand people and around eighty fishing boats. In this small town, Homer's style underwent a significant transformation, employing rounder modeling and grayer tones to reflect the harsh winds and waves of the British coastline. This change in his watercolor technique showcased his admiration for how the local fisherwomen weathered their hardships. As a result, Homer's paintings recording the daily life at Cullercoats, including *Where are the Boats?*, are some of the most poignant and compelling watercolors of his career.

Most likely painted from sketches after his return to New York in 1883, *Where are the Boats?* depicts three fisherwomen awaiting the return of their husbands and sons. The women stand strong near the edge of a cliff, one actively seeking out the boats on the horizon while the other two industriously continue their knitting. Homer was exceedingly impressed by the demeanor of these active women. Helen Cooper explains, "Like most everyone else who visited Cullercoats, Homer was drawn to the fisherwomen. 'Fair complexioned, sun-tanned, ruddy cheeks, with strong-built but supple forms' they were famous for their beauty. They were, as one writer put it, 'the great feature of the place'… not only did the complete care of the family fall to them, but its prosperity was largely dependent on their ability to sell the fish the men caught. As the men slept, the fisherwomen worked throughout the day. They searched for bait, dug for sand worms, or gathered mussels, limpets, and dogcrabs from the rocks. They assisted in the baiting of hooks, helped to push the boats into the often icy waters at sunset, and pulled them in again at five or six in the morning when they returned laden with fish. The fisherwoman was described as healthy and powerful; her ways, modest and restrained.'' (H. Cooper, *Winslow Homer Watercolors*, Washington, D.C., 1986, p. 116-17)

Although the women in *Where are the Boats?* bear a strong resemblance to each other, Homer particularly illustrates each woman's individual clothing, head position and stance to reflect his awe with the distinct fashions of these strong, working women. In fact, the artist is recorded as saying, "Look at the fishergirls…in this picture I am painting; there are none like them in my country in dress, feature or form. Observe the petticoat that girl is wearing. No American girl could be found wearing a garment of that color or fashioned in that style." (*Winslow Homer: The Nature of Observation*, Berkeley, California, 2002, p. 99) Homer's Cullercoats watercolors also show a powerful emphasis on the natural world surrounding his figural subjects. In *Where are the Boats?*, Homer paints rocky cliffs and a cloudy sky to recreate the harsh mood of the northeastern English shore. Strong winds are evident in the eroded cliff face and blowing aprons. Homer renders these environmental elements through a combination of the broad washes of color he had long favored with more refined detail and tighter handling, particularly for the rock surface and figures.

Homer's Cullercoats pictures received favorable reviews from the very beginning. For example, a contemporary critic Mariana Griswold Van Rensselaer wrote, "The most complete and beautiful things he has yet produced, [and] among the most interesting American art has yet created. They are, to begin with, pictures in the truest sense, and not mere studies or sketches, like most of his earlier aquarelles...The dignity of these landscapes and the statuesque impressiveness and sturdy vigor of these figures, translated by the strong sincerity of his brush, prove an originality of mood, a vigor of conception, and a sort of stern poetry of feeling to which he had never reached before." (*Winslow Homer Watercolors*, p. 119)



439

CHILDE HASSAM (1859-1935)

Rainy Day, Boston

signed 'Childe Hassam' (lower left)
oil on panel
5⅞ x 8 in. (14.9 x 20.3 cm.)
Painted *circa* 1886.

$250,000-350,00

Childe Hassam began his artistic career as an apprentice in the shop of a Boston wood engraver. By July 1882, he was listed in the Boston city directory as "artist" and the bulk of his work during this period consisted of illustrations. Ulrich Hiesinger notes, "Hassam's commissioned work was paralleled and increasingly overtaken by work done privately in the open air, a practice then considered peculiar by many…" (*Childe Hassam: American Impressionist,* New York, p. 15) Soon after marrying his wife, Kathleen Maude Doan, in 1884, Hassam relocated to 282 Columbus Avenue and firmly established himself in Boston's thriving city center. Previously drawn to less developed locales, these new surroundings allowed Hassam to explore the subject of contemporary urban life. Hassam reflected, "The street was paved in asphalt, and I used to think it was very pretty when it was wet and shining, and caught the reflections of passing people and vehicles. I was always interested in the movements of humanity in the street, and I painted my first picture from my window." (as quoted in *Childe Hassam: American Impressionist,* p. 21)

While Hassam was living in Boston for his early career, he subscribed to the principles of tonalism. Concentrating on painting the effects of atmosphere, he created realistic, low-keyed images of Boston streets at twilight, on a rainy day or illuminated by artificial light. Hassam recalled, "In Boston, among [my] earliest subjects were the city streets…scenes with wet pavements, which they say I invented. Nobody had ever done that before." (as quoted in D.F. Hoppes, *Childe Hassam,* New York, 1982, p. 22) While French artists such as Claude Monet had already focused on this effect, the American art scene Hassam knew at the time had not exposed him to this conceit.

Rainy Day, Boston is a view near the artist's home. The buildings, most prominently the clock tower of the Boston and Providence Railroad Depot, provide both familiarity and a sense of perspective for the composition and create a backdrop for the bustling scene. As carriages and trolley cars move along Columbus Avenue toward Boston Common, pedestrians can be seen along the sidewalks huddling beneath their umbrellas. The present work typifies the artist's predilection for reflection and his use of variations in tone to capture subtle displays of light and atmospheric qualities. *Rainy Day, Boston* is very closely related and perhaps served as the inspiration for Hassam's *Columbus Avenue, Rainy Day* (1885, Worcester Art Museum, Worcester, Massachusetts).

Detail of the present lot.

440

GILBERT STUART (1755-1828)

George Washington (Vaughan type)

oil on canvas
29⅛ x 24⅛ in. (74 x 61.3 cm.)
Painted in 1795.

$800,000-1,200,000

Below left: Gilbert Stuart, *George Washington (Vaughan Portrait)*, 1795, oil on canvas. Courtesy National Gallery of Art, Washington, Andrew W. Mellon Collection, 1942.8.27.

Below right: Gilbert Stuart, *George Washington (Athenaeum Portrait)*, 1796, oil on canvas. Photograph © 2018 Museum of Fine Arts, Boston, 1980.1.

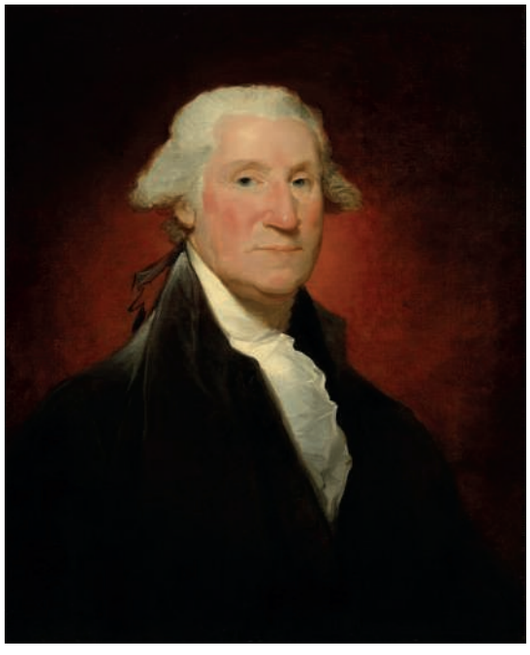
"Here is the real Washington, who is also the unknown Washington; a face of enormous natural strength and integrity, a natural boulder marked by its own fire rather than the pressure of the world..."

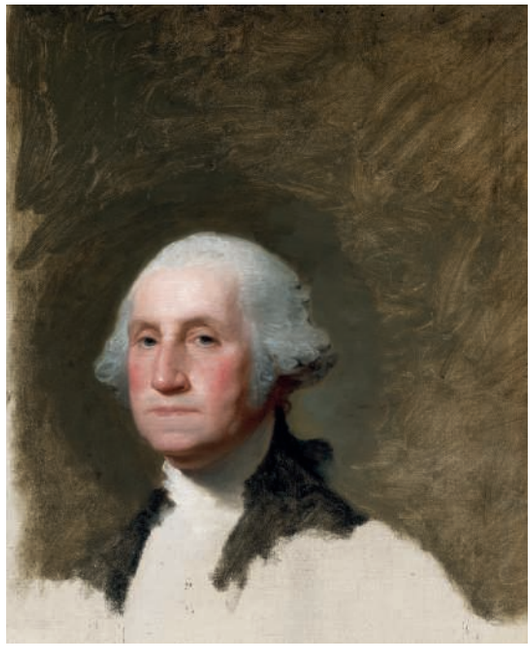
—*NEW REPUBLIC*, 1923

Exceptional in execution, provenance and condition, this portrait of George Washington by Gilbert Stuart stands as one of the most significant survivals of the artist's Vaughan type portraits. Named after John Vaughan, who owned the below portrait, the Vaughan type group depicts the sitter's right side of the face and comprises fourteen known canvases painted by Stuart, all of which are replicas of the original, which according to the artist's own notes, was "rubbed out." Ten of these replicas are in public collections and only four, including this example, remain in private hands.[1] The painting offered here is distinguished by its documented provenance from Alexander Scott (1764-1810), whose name appears on "A list of gentlemen who are to have copies of the Portrait of the President of the United States," compiled by the artist in April 1795. Furthermore, the portrait survives in excellent condition.[2] With such impressive attributes, the portrait has been widely acclaimed by scholars of early America's preeminent portraitist and since 1879, has featured in all major scholarly publications on Stuart's Washington portraits. Described as "a very fine example" by Dr. Ellen G. Miles in the accompanying catalogue, the portrait was most recently one of only three from the Vaughan type group selected for the 2004-2005 exhibition *Gilbert Stuart* at the Metropolitan Museum of Art and the National Gallery of Art.[3]

GEORGE WASHINGTON'S FIRST SITTING WITH GILBERT STUART

In 1794, Stuart went to Philadelphia determined to paint the President from life and his Vaughan type portraits, based on a sitting in 1795, illustrate his initial endeavor. Miles' study, the most recent scholarly examination of Stuart's Washington portraits, records fourteen Vaughan type portraits known today, all of which were executed or at least begun in 1795. Though





many later extolled the superiority of the Vaughan type portrayal, the artist was not completely satisfied and based on a sitting in early 1796, executed the original Athenaeum type likeness followed by the Lansdowne type, first rendered in April 1796.[4] As Stuart embarked on a second version so soon after the first sitting, the Vaughan type portraits are exceedingly rare and their numbers pale in comparison to the approximately seventy five Athenaeum type portraits by Stuart that survive today. Based on facial rendering, clothing details and provenance, Dr. Miles' study defines three distinct sub-groups of Vaughan type portraits with proposed chronological sequence and the portrait offered here is among the earliest executed by the artist. Sharing "notable similarities, including a long, thin, somewhat angular face and elaborate folds in the ruffle," eight of the fourteen surviving Vaughan type portraits are in the earliest group, all of which apart from this portrait, are in public collections.[5]

At the time of the sitting for the Vaughan type portraits, George Washington was sixty-three years old and serving his sixth year as President of the United States of America. His second term began with numerous pressures from abroad and at home and 1795 was a year in which Washington demonstrated his ability to placate, at least temporarily, the fractions within his government and among the populace at large. In the aftermath of the French Revolution, England and France were embroiled in war with both sides threatening action against the new Republic. In 1794, Washington dispatched John Jay to negotiate a treaty to avert war and foster trade between England and America. After contentious debate between factions headed by Alexander Hamilton and Thomas Jefferson, the Jay Treaty was ratified by Congress in July 1795. Though the portrait depicts Washington in his Presidential garb, it had not been long since he had actively served as military commander. He remains the only sitting President to have actively served in the field when he led troops on a month-long march from Carlisle to Bedford in September 1794 in preparation for the suppression of violent protests against the tax on whiskey. Washington's leadership during the Whiskey Rebellion was a successful assertion of Federal authority and while grievances continued long after, his pardon of two of its leaders in July 1795 shows his concerted effort to foster good will with his opposition. On a more personal note, the Vaughan type portraits show Washington fitted with a set of wooden teeth made in 1790 by John Greenwood, a set that appears to have been more comfortable than the ivory set worn by Washington during the sitting in early 1796 for the Athenaeum type portrait. The resulting portraits illustrate the effect each set had on Washington's face. In the Vaughan type examples, his face is more uniformly oval while the Athenaeum versions depict a noticeably square jaw, possibly enlarged from the swelling caused by his painful dentures[6]

"____ SCOTT, ESQ., LANCASTER"

As noted by Mrs. Anna Russum (Rogers) Reilly (b. 1829), the portrait was first owned by Alexander Scott (1864-1810) of Lancaster and later purchased by Edward Brien (1769-1816), Mrs. Reilly's grandfather.[7] Described as "___ Scott, Esq., Lancaster," Alexander Scott appears on a list compiled by the artist on April 20, 1795 entitled "A list of gentlemen who are to have copies of the Portrait of the President of the United States."[8] The list records orders for thirty-two men, both American and foreign, for thirty-nine works that appear to have cost $100 each. Not all the individuals on the list can be linked as first-owners of existing portraits today and it is possible that not all orders were fulfilled; furthermore, the portraits with histories that can be traced to individuals on the list comprise all three types of Stuart's Washington portraits. Along with John Vaughan and General Henry Lee, Scott is one of three on the list that are known to have owned a Vaughan type portrait.[9]

A prominent member of Lancaster society, Alexander Scott may have had both political and personal ties to the first President. Hailing from Donegal in western Pennsylvania, Scott married Mary Slough (1769-1823) in 1787 in Lancaster and is recorded there in census records from 1790, 1793 and 1800.[10] He was a realtor and operated his business in the bookstore of Joseph Clendennin on East King Street while variously residing on East Orange, South Queen and North Duke Streets. From 1797-1800, he served in the Pennsylvania legislature and may have met the President during his political career or during one of Washington's visits to Lancaster. Scott's father-in-law, Mathias Slough (1733-1812) was a colonel and member of the Pennsylvania assembly during the Revolution and in 1797, exchanged several letters with Washington regarding the latter's purchase of horses for the transport of his possessions from Philadelphia to Mount Vernon. Slough held the President in great esteem and Scott's ownership of this portrait indicates he held Washington in similar regard. In a letter to Washington dated March 4th, 1797, Slough remarked "The Inhabitants of this Brorugh Sincerely regret their not having the Honour of

Above, Gilbert Stuart, *George Washington (Lansdowne Portrait)*, 1796, oil on canvas. National Portrait Gallery, Smithsonian Institution; acquired as a gift to the nation through the generosity of the Donald W. Reynolds Foundation, NPG.2001.13.

Below, Jacob Eichholtz, Conestoga Creek and Lancaster, 1833, oil on canvas. Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of Mrs. James H. Beal.

once more seeing you here" and the following year, Slough hosted a supper following a ball in Lancaster in celebration of the President's 64th birthday.[11] As surmised by Dr Thomas R. Ryan, President & CEO LancasterHistory.org, Scott's portrait of Washington offered here may have been the direct inspiration for a copy by Lancaster artist Jacob Eichholtz who lived just one block from the Scott residence. At some point in 1809-1810, Eichholtz travelled to Boston where he studied in the artist's studio for several weeks and probably executed his copy of Stuart's work soon after his return.[12] Although Eichholtz's work features a curtain in the background, it otherwise closely follows the composition and clothing details seen in the work offered here. Furthermore, demonstrating a link between the artist and the Scott family, Eichholtz painted Scott's widow in about 1814. Scott was a member of the St James Episcopal Church, where he was buried after his death on March 21, 1810. His funeral notice appeared in the *Lancaster Journal*, which declared that he "was so well known that his character can acquire no lustre from a newspaper panegyric."[13]

LATER HISTORY OF THE PORTRAIT

As detailed by Mrs. Reilly, the portrait was purchased from the estate of Alexander Scott by Edward Brien, proprietor of Martic Forge, whose family had close ties to the Scott family.[14] He did not own the portrait for long as he died in 1816 and the first item listed on his estate inventory reads "One portrait of Washington" valued at $15.[15] The portrait then passed to his widow, Dorothy (Hand) Brien (1777-1862) and the reverse of the painting bears the inscription "D. Brien," confirming Dorothy's ownership. [16] Mrs. Reilly was raised by her grandmother and provided a first-hand account of its subsequent history in the nineteenth century. After her grandmother's death in 1862, the portrait was inherited by Dorothy's daughter, Sarah Bethel (Brien) Rogers (1810-1886), and then purchased by Sarah's son-in-law, Edward Reilly (1834-1889), who gave it to his wife, Mrs. Reilly, prior to the Reillys' removal from Lancaster to New Haven in 1873. The portrait accompanied the family from Lancaster to New Haven and again when they moved to New York City in 1881 and later to Trenton, New Jersey. While no supporting documentation has been found, Mrs. Reilly recalled that it was exhibited at several local venues during these years. Mrs. Reilly noted that she gave the painting to her daughter, Edith (Mrs. John Stockton Hough), before it was sold in 1907 to Charles

"To know that you and Peggy are finding such inspiration from it, gives me even more pleasure than had it remained in my possession."

—JOHN D. ROCKEFELLER, JR. TO DAVID ROCKEFELLER,1954

Below left, Jacob Eichholtz, Portrait of Mary Snyder. Courtesy of the Historical Society of Dauphin County.

Below right, Portrait of George Washington by Jacob Eichholtz. Courtesy of LancasterHistory.org, Lancaster, Pennsylvania.

Allen Munn (1859-1924), editor of the *Scientific American* and noted collector of American silver, prints and paintings.[17] With a strength in works depicting George Washington, much of Munn's collection was bequeathed to the Metropolitan Museum of Art in 1924. The portrait offered here, however, was inherited by his niece, Augusta (Munn) Tilney (1884-1959) and through M. Knoedler & Co. was sold to John D. Rockefeller, Jr. in 1946. In 1954, he gifted it to his son, David Rockefeller, to whom he wrote "to know that you and Peggy are finding such inspiration from it, gives me even more pleasure than had it remained in my possession." The portrait was displayed in the morning room and more recently in the dining room of the couple's New York City townhouse.[18]

ENDNOTES

1 E.G. Miles, "The Portraits of Washington," and catalogue entry, *Gilbert Stuart,* New York, 2004, pp. 135 (fn. 18), 136, 141 (fn. 2). Ten of the Vaughan type portraits are in the following public collections: the National Gallery of Art (2), the Metropolitan Museum of Art (2), Winterthur Museum, Colonial Williamsburg, Frick Collection, Harvard University, University of Virginia and Indiana University Library. The remaining three examples are in private hands and include a portrait that sold, Christie's, New York, 23 May 2017, lot 6.

2 Condition Report, Simon Parkes Conservation, Inc., 5 October 2017. For a copy of this report, please contact the American Furniture and Decorative Arts department.

3 Miles, pp. 141-144, cat. 36.

4 In a review of G. Mason, *The Life and Works of Gilbert Stuart,* New York, 1879, Charles Henry Hart in reference to the portrait offered here, wrote "Had it been known earlier, we feel confident in asserting that the Atheneum [sic] head would not have become the accepted likeness of Washington." Cited in E. Bradshaw, catalogue entry, *The David and Peggy Rockefeller Collection, vol. II: Art of the Western Hemisphere,* New York, 1988, p. 19.

5 Miles, p. 141. The other seven portraits that fall into the earliest sup-group of Vaughan type portraits are those in the collections of the National Gallery of Art (2), the Metropolitan Museum of Art (Phillips-Brixley example), Colonial Williamsburg, Winterthur Museum, the Frick Collection and Harvard University.

6 Miles, pp. 147, 152.

7 Anna R. Reilly to Charles Allen Munn, Esq., 30 March 1907, transcribed in C.A. Munn, *Three Types of Washington Portraits,* New York, 1908, pp. 55-57. In the 1907 letter, Mrs. Reilly refers to the first owner as "Mr. Scott," but in a 1916 statement recording this history notes that Mr. Scott's wife's name was Mary Slough, thus identifying the first owner as Alexander Scott. See Anna R. Reilly, "Pedigree of the Portrait of George Washington, but Gilbert Stuart, formerly the property of Mr. Scott of Lancaster and now owned by Charles A. Munn of New York, 20 June 1916," in C. Munn, correspondence from 1909-1917, Rare Book and Special Collections section, Fordham University library, Bronx, New York.

8 Miles, p. 133.

9 Miles, p. 133.

10 Federal Census records and Ancestry.com. *Pennsylvania, Septennial Census,* 1779-1863 [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2012.

11 "To George Washington from Matthias Slough, 4 March 1797," *Founders Online,* National Archives, last modified November 26, 2017, http:/founders.archives.gov/documents/Washington/06-01-02-0002. [Original source: The Papers of George Washington, Retirement Series, vol. 1, 4 March 1797–30 December 1797, ed. W. W. Abbot. Charlottesville: University Press of Virginia, 1998, pp. 1–6.]; "George Washington's 64th Birthday Party," *Lancaster Journal,* 24 February 1798 as cited in "Notes and Queries," *Lancaster Journal,* vol. II, no. 4 (October 1894).

12 Dr. Thomas R. Ryan, catalogue entry, Hess Auction Group, 3 December 2016, lot 157.

13 Cited in C.I. Landis, "Some Old-Time Lancaster Portraits of Washington," *Journal of the Lancaster Historical Society,* vol. 21, no. 2 (February 2, 1917), p. 31. Much of the biographical information on Alexander Scott is taken from Landis, pp. 29-34 and Eleanor Fulton and Doroty Shopf, comp., "Genealogical records of a group of Lancasterians who were primarily members of the First Presbyterian of Lancaster PA." (1972), n.p . According to the latter, Alexander Scott was the son of Josiah Scott (1698-1765) and Mary Allen, but this has not been verified. Christie's would like to thank Kevin Shue, Genealogist, and Dr Thomas R. Ryan, President & CEO LancasterHistory.org, for their assistance in the research of Alexander Scott.

14 See Mrs. Reilly's letters and statement cited in fn. 7 above. She notes that Mrs. Scott was the godmother of her great aunt, Molly Hand, probably Mary Hand (1786-1880), who also lived in the Brien household.

15 "Inventory and appraisment [sic] of the Goods & Chattels of Edward Brien, Esq.," 1 August 1816, p. 1.

16 Bradshaw, p. 20. Dorothy was the daughter of General Edward Hand (1744-1805), who also owned a portrait of Washington. In 1909, Charles Henry Hart ascribed the Scott provenance to another painting in "A New Stuart Portrait of Washington," *Collier's Weekly,* vol. XLII, 20 February 1909, p. 19 and in 1916-1917 he exchanged letters with Charles Allen Munn, then the owner of the portrait offered here, regarding which portrait was first owned by Alexander Scott (C. Munn, correspondence from 1909-1917, Rare Book and Special Collections section, Fordham University library, Bronx, New York). Charles Henry Hart retracted his claims in "Tracing the Pedigrees of Two of Stuart's Washingtons," *New York Sun,* January 21, 1917, p. 4.

17 See Anna R. Reilly's 1907 letter and 1916 statement in fn. 7 above. In 1907, Mrs. Reilly stated that the portrait had been "exhibited at the Union League Club, the Art School in New Haven and in the gallery of A.T. Stewart" (Munn 1907, p. 56).

18 Letter, John D. Rockefeller, Jr. to David Rockefeller, 29 November 1954. Rockefeller Family Records; "Living with the Great: Treasures in the New York house of Mr. and Mrs. David Rockefeller," *Vogue,* vol. CXXVII, 1 February 1956, p. 174.

Detail of the present lot.

441

ROBERT WALTER WEIR (1803-1889)

Landing of Henry Hudson, 1609, at Verplanck Point, New York

signed 'Rbt W Weir' (lower center)
oil on canvas
33 x 48 in. (83.8 x 121.9 cm.)
Painted in 1835.

$400,000-600,000

Below, Robert Walter Weir, *Embarkation of the Pilgrims*, 1857. Photo: Brooklyn Museum, A. Augustus Healy Fund and Healy Purchase Fund B.

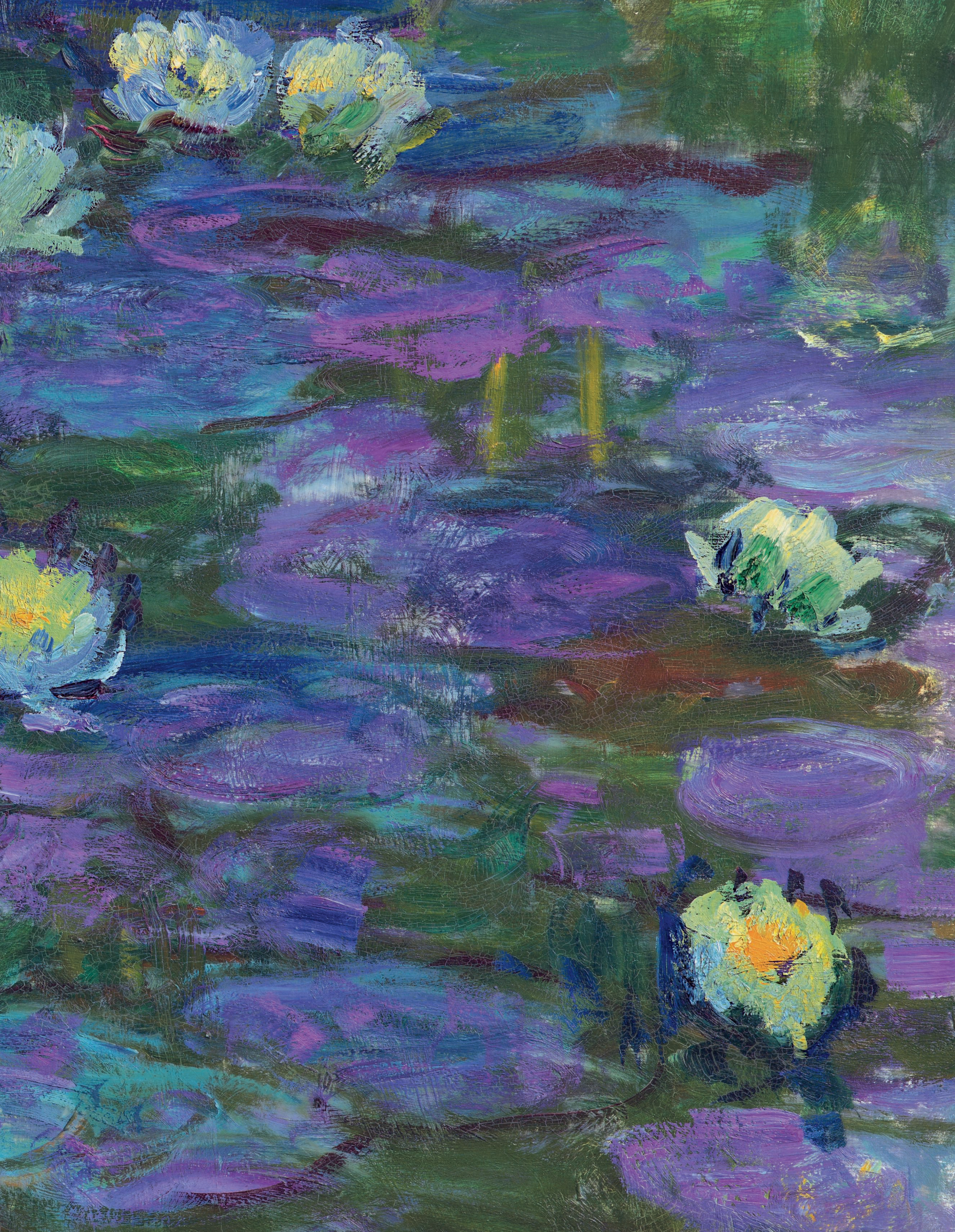
Right, the present lot at the Rockefeller home, Ringing Point, Seal Harbor, Maine.

Although primarily a self-taught artist, Robert Walter Weir studied at the American Academy of the Fine Arts in New York, and later worked in Florence under the neoclassical painter Pietro Benvenuti. In 1833, Weir became an instructor of drawing at the U.S. Military Academy at West Point, where he would teach for over forty years. Throughout his years at West Point, Weir had the opportunity to mentor some of the most distinguished figures in art and military of the time, including James Abbott McNeil Whistler and Ulysses S. Grant, gaining a unique perspective for approaching his historical paintings, such as the present work.

At the beginning of Weir's career at West Point, the artist was commissioned by a U.S. Congressman from New York, Gulian C. Verplanck, to create the present work, *Landing of Henry Hudson, 1609, at Verplanck Point, New York*. Partly based on his success with this painting for the politician, Weir was later appointed by Congress to create a historical mural for the Rotunda of the Capitol building in Washington, D.C. To fulfill this commission, in 1843 the artist produced one of his greatest paintings, *Embarkation of the Pilgrims*, which still remains on view for Capitol visitors to this day.

The present work depicts the great English explorer Henry Hudson's third official voyage for the Dutch East India Company in search of a swift route from Europe to Asia through the Arctic Ocean. On September 14, 1609, Hudson and his crew landed in North America on the shores of the river that would later be named in his honor. Their arrival may have been on land that would later become Congressman Verplanck's family estate in Fishkill, New York, thus providing a personal motivation for the commission of this work. Although the Italian Giovanni da Verrazano had previously proceeded a short distance up this passageway, and the waterway did not actually provide a route to Asia as hoped, Hudson was the first European to fully explore and understand the river's importance, and the present work celebrates this momentous discovery.

Here, Weir glorifies Hudson as the central focus of the composition. The distinguished leader's arms outstretch over his crew, mimicking the stance of the chief who waits upon the shore for his arrival. Traces of Weir's neoclassical roots can be found within the scene, such as in his rendering of the figures with theatrical, gestural poses and the juxtaposition of the dark foreground of the landscape against the luminous waters of the river. These dramatic elements elevate the scene from mere storytelling to a meaningful commemoration of an important moment in American history. As epitomized by this work, Weir himself wrote of art's power to transcend into the life behind historical narratives: "Art is man's interpretation of beauty, expressed not only in form and color, but in every truth which can be represented or suggested by poetic words or by pictorial skill...To study the language which all visible objects speak, and by this means to bring out the higher relations which they bear to human thought and life, is the poetry of art." (as quoted in W.H. Gerdts, J.T. Callow, *Robert Weir: Artist and Teacher of West Point*, New York, 1976, p. 22)



ALSO AT AUCTION

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

VOLUME I

19TH & 20TH CENTURY ART
EVENING SALE

TUESDAY 8 MAY 2018

AUCTION

Tuesday 8 May 2018 at 7.00 pm (lots 1–44)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16718.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
Sunday	6 May	1.00 pm – 4.00 pm
Monday	7 May	11.00 am – 4.00 pm
Tuesday	8 May	10.00 am – 12.00 pm

ENQUIRIES

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THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

VOLUME II

ENGLISH AND EUROPEAN FURNITURE,
CERAMICS AND DECORATIONS
PART I

WEDNESDAY 9 MAY 2018

AUCTION

Wednesday 9 May 2018 at 10.00 am (lots 101–353)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16719.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
Sunday	6 May	1.00 pm – 4.00 pm
Monday	7 May	11.00 am – 4.00 pm

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VOLUME IV

FINE ART
DAY SALE

THURSDAY 10 MAY 2018

AUCTION

Thursday 10 May 2018 at 10.00 am (lots 501–589)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16721.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
Sunday	6 May	1.00 pm – 4.00 pm
Monday	7 May	11.00 am – 4.00 pm

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VOLUME V

ENGLISH AND EUROPEAN FURNITURE,
CERAMICS AND DECORATIONS
PART II

THURSDAY 10 MAY 2018

AUCTION

Thursday 10 May 2018 at approximately 12.30 pm (lots 601–882)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16722.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
Sunday	6 May	1.00 pm – 4.00 pm
Monday	7 May	11.00 am – 4.00 pm

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THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

VOLUME VI

TRAVEL AND AMERICANA

THURSDAY 10 MAY 2018

AUCTION

Thursday 10 May 2018 at approximately 7.00 pm (lots 901–1084)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16723.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
Sunday	6 May	1.00 pm – 4.00 pm
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CHRISTIE'S

ONLINE AUCTION: FREQUENTLY ASKED QUESTIONS

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ii. Click the "Click here to register for the auction" button to either "Sign In" to your existing My Christie's account or "Join Now" to create a new login. Please note that even if you have an account with Christie's, you may still need to create a My Christie's login.
iii. Choose your account from the drop-down menu; enter your billing and shipping information and credit card details.
iv. You will have an opportunity to change these details when you check out and your credit card will not be automatically charged. You are now ready to bid.

2. HOW DO I BID?

Bidding on all lots in the **Collection of Peggy and David Rockefeller Online** auction will open on **Tuesday, May 1st** at 10am EST. Once you have registered, go to your desired lot's page and click either the "Next Bid" or "Max Bid" button.
If you submit a Max Bid, Christie's will automatically execute your bid in response to competing bids using the lowest possible winning amount up to and including your maximum value.

Bidding will close as per the below session schedule:

Wednesday, May 9th starting at 10:00 am EST
Jewels
Lighting
Birds, Bugs and Beasts
Porcelain and Serviceware

Thursday, May 10th starting at 10am EST
Japanese and Korean Art
Dining

Friday, May 11th starting at 10am EST
At Home – Town
At Home – Country

3. HOW WILL I KNOW IF I HAVE BEEN OUTBID?

You will receive email notifications to confirm your bids, as well as to let you know if you have been outbid. A link will be provided to return to the lot page if you choose to submit another bid.

4. HOW DO I FIND OUT MORE ABOUT THE WORKS THAT INTEREST ME?

A detailed description of every work in the auction is available online, along with high-resolution images and condition reports. Works can be viewed in person upon request. To schedule an appointment to view property in person please contact rockefeller@christies.com or +1 212 636 2000.

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For your convenience, all costs associated with each lot are available to you before you bid. Simply click the "Estimated Cost Calculator" link on any lot page, and the total will include estimated shipping, sales tax, VAT, duties and any additional fees. All applicable costs will appear again at the point of online checkout.

6. IF I WIN, WHAT HAPPENS NEXT?

At the close of the online auction, you will receive an email notification summarizing your successful purchase(s). The email will include a direct link to the online checkout page to complete your purchase. The online checkout screen will guide you through your payment, shipping, or collection options and can be completed immediately upon notification of your successful bid.

7. HOW DO I BRING MY PURCHASE HOME?

At the point of online checkout you can select from options to either ship or collect your purchase(s). Most items ship within 5–7 business days of payment clearance. You will receive an email with a tracking number upon confirmation of the delivery information.
Pick-up for this online sale will not be available from Rockefeller Plaza. If you choose to pick up your items our PostSale service team will contact you to schedule the collection at the property location.

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ALSO AT AUCTION

THE COLLECTION OF PEGGY AND DAVID
ROCKEFELLER

ONLINE SALES

BIDDING OPENS 1 MAY 2018

www.christies.com/rockefelleronline

SESSION I	Jewels
SESSION II	Lighting
SESSION III	Birds, Bugs, and Beasts Porcelain and Serviceware
SESSION IV	Japanese and Korean Art
SESSION V	Dining
SESSION VI	At Home – Town
SESSION VII	At Home – Country

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CHRISTIE'S

ALSO AT AUCTION

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

MAGNIFICENT JEWELS

TUESDAY 12 JUNE 2018

AUCTION

Tuesday 12 June 2018
20 Rockefeller Plaza, New York, NY 10020

Sale number 16331.

VIEWING

Friday	8 June	10.00 am – 6.00 pm
Saturday	9 June	10.00 am – 6.00 pm
Sunday	10 June	1.00 pm – 6.00 pm
Monday	11 June	10.00 am – 5.00 pm

ENQUIRIES

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CHRISTIE'S

HOW DO I GET STARTED?

All objects in this catalogue will be on view at Christie's 20 Rockefeller Plaza on the dates and times listed at the front of the catalogue. This auction consists of lots from multiple categories. If you would like more information about specific lots, please contact one of our specialists listed below by phone or email.

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For general enquiries about this auction (including requests for condition reports, additional images, bidding information), please contact one of the Sale Coordinators listed below.

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05/03/2018

HOW DO I BID IN THE AUCTION?

CLIENT SERVICES
REGISTRATION AND BIDDING
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HOW TO REGISTER:

You must be registered to bid to participate in this auction. The most efficient way to register is to do so ahead of the sale day. You may do this in person during the viewing by visiting our registration desk or by contacting our Client Services team.

Any new bidder must provide proof of identity, proof of address and bank details (i.e bank statement, canceled check, etc.) at the time of registration. A business may be asked to provide a copy of their resale certificate.

For last minute registration, please arrive at the registration desk at least 30 minutes ahead of the auction.

WAYS TO BID IN THE AUCTION:

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If you cannot attend the sale in person, you may also bid in the following ways:

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Online: You may register and bid in real time or follow the sale on the internet through Christie's Live, our online bidding platform available on Christies.com.

Written Bids: Register and leave a written bid using the form at the back of the catalogue or by calling our Client Services team or a specialist.

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- An invoice (the hammer price plus the buyer's premium as well as any applicable taxes).
- Collection and storage information, including the location of your property and date of availability.
- Details on how to pay (payment is due within seven days after the auction).
- Shipping information.

POST SALE SERVICES COORDINATOR FOR THIS AUCTION:
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For auction results visit www.christies.com or call our Client Services team at +1 212 636 2000.

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CATALOGUE IMAGE SOURCE

p. 251: Gimenez, Carmen, and Alexander S.C. Rower ed., *Calder: Gravitas and Grace*. New York: Phaidon, 2004, p. 63.
p. 38: C. Burlingham, R. Gober, *Heat Waves in a Swamp, The Paintings of Charles Burchfield*, New York, 2009, p. 38.
p. 198: A. Blaugrund, Paris 1889, *American Artists at the Universal Exposition*, New York, 1989, p. 54.
p. 200: H.B. Weinberg, Childe Hassam, American Impressionist, New Haven, Connecticut, 2004, p. 366.
p. 204: W. Adelson, Sargent's Venice, New Haven, Connecticut, 2006, p. 6.
p. 208: N.K. Anderson, Thomas Moran, New Haven, Connecticut, 1997, p. 123.
p. 269: J.R. Brown, Alfred Thompson Bricher, 1837-1908, Indianapolis, Indiana, 1973, p. 10.
p. 276: M. Tedeschi, K. Dahm, Watercolors by Winslow Homer: The Color of Light, Chicago, 2008, p. 89.
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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

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1 DESCRIPTION OF LOTS

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(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

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(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

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(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

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(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

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(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

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(i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at **+1 212-636-2490**.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at **+1 212-636-2490**.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) **Phone Bids**
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) **Internet Bids on Christie's LIVE™**
For certain auctions we will accept bids over the Internet. Please visit **www.christies.com/livebidding** and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on **www.christies.com**.

(c) **Written Bids**
You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders;

(c) internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and

(d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US$250,000, 20% on that part of the **hammer price** over US$250,000 and up to and including US$4,000,000, and 12.5% of that part of the **hammer price** above US$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price,** the **buyer's premium,** and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a Heading of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO…" in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

(i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.

(ii) Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of $50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

(iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US$7,500 per buyer per year at our Post-Sale Services only

(iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.

(v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
(f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

(a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
  (i) charge you storage fees while the **lot** is still at our saleroom; or
  (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
(b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at **www.christies.com/shipping** or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at **www.christies.com/shipping** or contact us at ArtTransportNY@christies.com.
(b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
(c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.
(d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
(f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
(g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
  (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at **www.christies.com**.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:
  (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
  (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
  (iii) a work for a particular origin source if the **lot** is described in the Heading as being of that origin or source; or
  (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.
buyer's premium: the charge the buyer pays us along with the **hammer price**.
catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.
Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.
condition: the physical condition of a **lot**.
due date: has the meaning given to it paragraph F1(a).
estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.
hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.
Heading: has the meaning given to it in paragraph E2.
lot: an item to be offered at auction (or two or more items to be offered at auction as a group).
other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.
purchase price: has the meaning given to it in paragraph F1(a).
provenance: the ownership history of a **lot**.
qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.
reserve: the confidential amount below which we will not sell a **lot**.
saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.
UPPER CASE type: means having all capital letters.
warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

13/03/2018

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

°
Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

♦
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

~
Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

Δ
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

■
See Storage and Collection pages in the catalogue.

Ψ
Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

° Minimum Price Guarantees

Unless otherwise indicated next to a lot in this catalogue, Christie's has a direct financial interest in the outcome of all lots consigned in this sale. This will be where Christie's has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum price guarantee.

° ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ° ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.
★"Attributed to …"
In Christie's qualified opinion probably a work by the artist in whole or in part.
★"Studio of …"/ "Workshop of …"
In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
★"Circle of …"
In Christie's qualified opinion a work of the period of the artist and showing his influence.
★"Follower of …"
In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.
★"Manner of …"
In Christie's qualified opinion a work executed in the artist's style but of a later date.
★"After …"
In Christie's qualified opinion a copy (of any date) of a work of the artist.
"Signed …"/"Dated …"/
"Inscribed …"
In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.
"With signature …"/ "With date …"/
"With inscription …"
In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

★This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.These will vary by department.

05/03/18

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Redstone Post-Sale Facility in Long Island City at 5pm beginning May 7. These lots will be available for collection at Redstone on the following Monday. All other lots will be kept at Christie's Rockefeller for 30 days following the sale, after which they will be transferred to Redstone and available for collection after 2 business days. Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday- Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

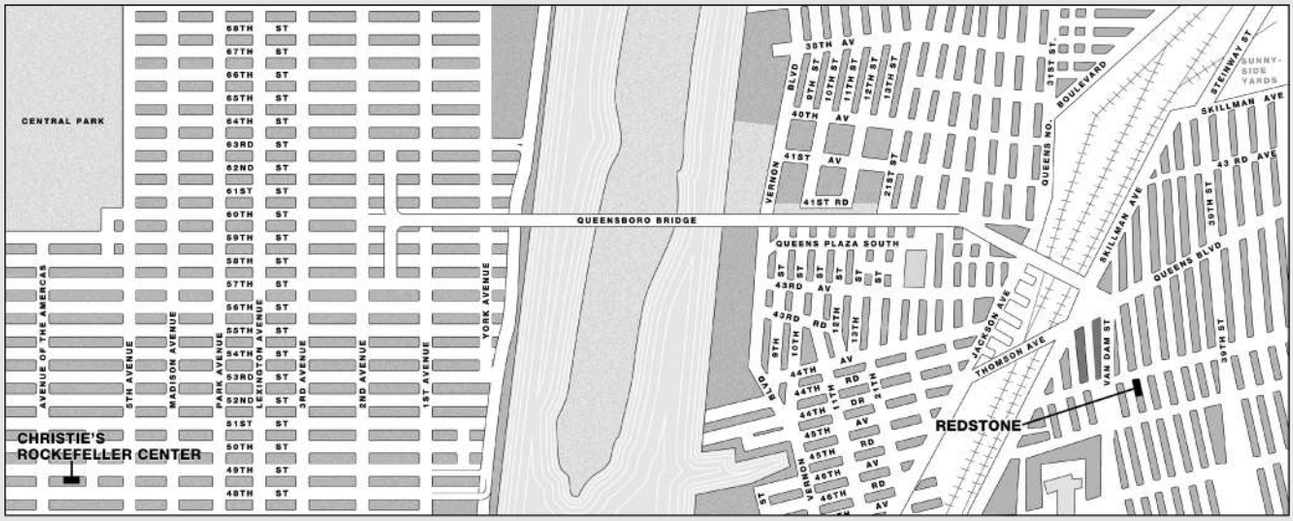
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	$100	$50
Storage per day	$10	$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. **Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.**		

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
20 Rockefeller Plaza,
New York, NY 10020
+1 212 636 2000
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 am to 5.00 pm
Monday-Friday except Public Holidays

Christie's Redstone Post-Sale
32-23 48th Avenue
Long Island City, NY 11101
+1 212 974 4500
Main Entrance on 48th Avenue
Receiving/Shipping Entrance on 48th Avenue
Hours: 9.30 am to 5.00 pm
Monday-Friday except Public Holidays

19/08/16 PDR

WRITTEN BIDS FORM
CHRISTIE'S NEW YORK

THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

WEDNESDAY 9 MAY 2018
AT 7.00 PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: PEGGY
SALE NUMBER: 16720

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US$100 to US$2,000	by US$100s
US$2,000 to US$3,000	by US$200s
US$3,000 to US$5,000	by US$200, 500, 800
(e.g. US$4,200, 4,500, 4,800)	
US$5,000 to US$10,000	by US$500s
US$10,000 to US$20,000	by US$1,000s
US$20,000 to US$30,000	by US$2,000s
US$30,000 to US$50,000	by US$2,000, 5,000, 8,000
(e.g. US$32,000, 35,000, 38,000)	
US$50,000 to US$100,000	by US$5,000s
US$100,000 to US$200,000	by US$10,000s
Above US$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US$250,000, 20% on any amount over US$250,000 up to and including US$4,000,000 and 12.5% of the amount above US$4,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

Written bids must be received at least 24 hours before the auction begins.

Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department.

Tel: +1 212 636 2437 on-line www.christies.com

16720

Client Number (if applicable) — Sale Number

Billing Name (please print)

Address

City — State — Zone

Daytime Telephone — Evening Telephone

Fax (Important) — Email

◯ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	**Maximum Bid US$ (excluding buyer's premium)**	**Lot number (in numerical order)**	**Maximum Bid US$ (excluding buyer's premium)**

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS
Please quote number below:

02/08/17 — 19/01/2015

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VOLUME IV

FINE ART
DAY SALE

THURSDAY 10 MAY 2018

AUCTION

Thursday 10 May 2018
at 10.00 am (lots 501–589)
20 Rockefeller Plaza, New York, NY 10020

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Saturday	28 April	11.00 am – 4.00 pm
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Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
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This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.
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CHRISTIE'S

THE COLLECTION OF PEGGY AND DAVID

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THE COMPLETE SESSIONS CALENDAR

VOLUME I
19TH & 20TH CENTURY ART, **EVENING SALE**
Tuesday 8 May 2018

VOLUME II
ENGLISH AND EUROPEAN FURNITURE,
CERAMICS AND DECORATIONS, **PART I**
Wednesday 9 May 2018

VOLUME III
ART OF THE AMERICAS, **EVENING SALE**
Wednesday 9 May 2018

VOLUME IV
FINE ART, **DAY SALE**
Thursday 10 May 2018

VOLUME V
ENGLISH AND EUROPEAN FURNITURE,
CERAMICS AND DECORATIONS, **PART II**
Thursday 10 May 2018

VOLUME VI
TRAVEL AND AMERICANA
Thursday 10 May 2018

ONLINE SALE
THE COLLECTION OF
PEGGY AND DAVID ROCKEFELLER
Opens Thursday 1 May 2018

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"Beauty, to me, whether found in nature or in man-made objects, is ennobling and enriches the soul."

—DAVID ROCKEFELLER

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

COLLECTING SEEMS TO BE an instinct which is stronger in some human beings than in others. In my own case, it started at a rather early age. I suspect it was hereditary to some extent, since my mother, Abby Aldrich Rockefeller, was a lifelong collector, as were many members of the Aldrich family from which she came. My father also was a collector to a large and important degree, though his interests tended to be somewhat narrower in scope and considerably more traditional than those of my mother.

My wife, the former Peggy McGrath, claims that she is not a collector. In a strict sense this is true, since she is not interested in assembling many objects in a given category for the sake of completeness—to some, a definition of serious collecting. I am more ready to see myself as a collector, though my own definition of collecting would stress vitality and excellence more highly than completeness. In any case, we both love beautiful things and enjoy buying them if we feel that they would fit into our homes and add to their livability and charm. In addition, we care very much that what we buy is of outstanding quality. We always have enjoyed shopping together, and in acquiring significant objects we make a point of selecting things we both like.

Collecting differs from mere acquisition in that it is an intensely personal experience, and Peggy and the other members of our family have been deeply involved in the process over the years. We have always been fascinated by the cultural history of works of art and by the circumstances under which they were created, and Peggy and I have learned widely from relatives, friends, art historians, dealers, and artists themselves, as well as from our travels and from what reading we have had time to do.

The love of beauty has, of course, been the primary motivation behind our collecting. which remains to me a kind of mystery, a concept somehow beyond the intellect. For example, one may feel that an object is beautiful whether or not [one] is aware of its place in history, its possible uniqueness, or its significance on a broader scale. It is here that intuition comes into play, and we have relied heavily on our feelings in determining whether or not to acquire an object. While knowledge and intuition always have gone hand-in-hand with us, intuition almost invariably has been the winner.

A secondary but important motivation behind our collecting is the love of diversity. We are fascinated by the wonderful interactions that can occur among pieces from different times and cultures—especially when they meet with their surroundings to create a harmonious whole… [Our] enjoyment is closely associated with our recollections of how, where, and from whom we acquired our various art objects, as well as with the relationship of these objects to one another. This concern with relationships has had two interesting effects. On the one hand, it has meant that we have limited our collecting to those objects that we feel complement their surroundings, even though we find esthetic appeal in other art forms as well. On the other hand, it has given our collecting an eclectic spirit and meant that the decorative arts have played an important role in our lives as dynamic counterpoints to the fine arts as traditionally defined.

I must confess to being grateful for the more personal form of collecting which Peggy and I have been able to experience. Certainly Peggy and I both believe deeply that our collecting and enjoyment of man-made objects of beauty have given us a saner, more balanced, and more joyful approach to our activities in every area of life. Beauty gives one joy, and, in turn, generally adds new and productive facets to one's overall perspective.

Beauty is not, of course, a solution to the pressing problems of hunger, poverty, and strife that plague the world today, and the lover of beauty cannot and should never reduce one's sense of responsibility to one's fellow [human]. On the contrary, I believe that the creative possibilities presented by beauty in art should inspire us to seek at least equally creative approaches toward achieving a harmonious society.

Peggy and I have been more fortunate than most people in having opportunities to see, possess, and enjoy beautiful things. For that we are very grateful. And I, of course, am especially grateful to Peggy for the enthusiasm, humor, creativity, a sense of shared warmth and excitement she has brought to our collecting and to our homes. In addition, I feel a special sense of gratitude to my parents for exposing me to many beautiful things in my childhood. They and scores of [others] have heightened my appreciation of beauty. Finally, of course, it is the artists and craftspeople to whom we owe the most thanks. It is their imagination and talent which have produced the beauty from which we have derived such pleasure and enlightenment. I hope this expresses in some small measure the deep gratitude we feel toward all.

Peggy and David Rockefeller, May 13, 1973. Annenberg residence. Photograph by Arthur Levine, courtesy of the JPMorgan Chase Corporate History Program and The Rockefeller Archive Center.

501

BERNARD BUFFET (1928–1999)

Mouche

signed and dated 'Bernard Buffet 52' (lower left)
oil on canvas
11⅜ x 14⅝ in. (29 x 37 cm.)
Painted in 1952

$30,000-50,000

PROVENANCE

Galerie Drouant-David, Paris (acquired from the artist, 1952).
M. Knoedler & Co., Inc. and Kleemann Galleries, New York (jointly acquired from the above, August 1952).
Nelson Aldrich Rockefeller, New York (acquired from the above, November 1952).
Acquired from the above by the late owners, by March 1980.

This work is recorded in the Maurice Garnier Archives.

Bernard Buffet
52

(another view)

502

MARC CHAGALL (1887–1985)

L'âne bleu

signed and dated 'Marc Chagall 1954' (on the underside)
terracotta pitcher, partially engraved, with colored engobe and glaze
Height: 11¾ in. (30 cm.)
Executed in 1954; unique

$80,000-120,000

PROVENANCE
Acquired from the artist by the late owners, October 1965.

EXHIBITED
Cannes, Galerie Madoura, *Marc Chagall, Céramiques,* September 1962, no. 10.

LITERATURE
I. Bidermanas and R. McMullen, *The World of Marc Chagall,* New York, 1968 (illustrated *in situ* in the artist's studio).
C. Sorlier, *The Ceramics and Sculptures of Chagall,* Monaco, 1972, no. 14 (illustrated in color).
S. Forestier, M. Meyer and A. Michel, *Les céramiques de Chagall,* Paris, 1990, p. 173, no. 167 (illustrated, fig. 203).
D.L. Fennimore et al., *The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 118, no. 126 (illustrated in color).

The Comité Marc Chagall has confirmed the authenticity of this work.

"During the 1960s, when Marc Chagall was doing first a window in memory of my father for the Union Church at Pocantico Hills and later eight other stained-glass windows for the church, I visited him both at his home in Paris and at his studio in Saint Paul de Vence. In 1965, on one of my visits, I saw this vase, which attracted my interest. I was pleased that he agreed to let me buy it from him since he normally only sold through a dealer."

—DAVID ROCKEFELLER

503

PABLO PICASSO (1881–1973)

Deux poissons en relief sur fond rouge

signed and dated 'Picasso 11.4.57.' (on the underside)
terracotta plate, partially engraved, with colored engobe and glaze
Diameter: 16⅞ in. (43 cm.)
Executed on 11 April 1957; unique

$100,000-150,000

PROVENANCE
Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.
Saidenberg Gallery, New York.
Acquired from the above by the late owners, September 1961.

LITERATURE
G. Ramié, *Picasso's Ceramics*, Barcelona, 1974, p. 206, no. 541 (illustrated).
D.L. Fennimore et al., *The David and Peggy Rockefeller Collection: Decorative Arts*, New York, 1992, vol. IV, p. 119, no. 127 (illustrated in color).

Claude Picasso has confirmed the authenticity of this work.

(another view)

In August 1946, while on holiday with Françoise Gilot at Golfe-Juan, Picasso visited an exhibition of local crafts at Vallauris, a nearby industrial hamlet. The ceramics from the Madoura pottery workshop in town caught his eye, and he asked Georges and Suzanne Ramié, who owned and operated the atelier, for the opportunity to try his hand at the medium. So began, quite by chance, Picasso's enduring love affair with ceramics and his legendary collaboration with the Ramiés, which lasted for more than two decades. The artist made his first hand-decorated ceramics that very day in 1946 and began working intensively at Madoura the following year, producing work of dazzling variety. In May 1948, he settled with Françoise and their young son, Claude, in a modest home at Vallauris known as La Galloise; the next spring, he acquired a sprawling former perfume factory, Le Fournas, and transformed its ramshackle workshops into expansive studios for painting and sculpture, as well as storage space for his burgeoning ceramic output. "Making sculpture and ceramics was not, as is sometimes implied, a 'diversion' for Picasso from the more 'serious' business of painting," Elizabeth Cowling has written. "His vision of the world quite as much as his restless powers of invention found full expression in both activities" (*Picasso, The Mediterranean Years, 1945-1962*, exh. cat., Gagosian Gallery, London, 2010, p. 315).

"I bought this plate in 1961 from Saidenberg Gallery and gave it to Peggy as a Christmas present. It is the only piece of ceramic work by Picasso that we own. Although it is very different in feeling from most of the things we have in the living room at Hudson Pines, it is so strong and of such high quality that we do not find that it introduces a jarring note in the room."

—DAVID ROCKEFELLER

Pablo Picasso, *Deux poissons en relief sur fond rouge*. Lot 503 © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

504

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Yvette Guilbert

inscribed with monogram (upper right) and inscribed 'Petit monstre! Mais vous avez fait une horreur!! Yvette Guilbert!' (lower left)
white earthenware ceramic plaque, partially engraved, with colored engobe and glaze
20¼ x 11⅛ in. (51.5 x 28.4 cm.)
Conceived in 1895

$50,000-70,000

PROVENANCE
Kraushaar Galleries, New York.
Abby Aldrich Rockefeller and John D. Rockefeller, Jr., New York (*circa* 1925).
Acquired from the estate of the above by the late owners, November 1984.

LITERATURE
G. Coquiot, *H. de Toulouse-Lautrec,* Paris, 1913, p. 131 (another version illustrated).
T. Duret, *Lautrec,* Paris, 1920, p. 113.
M. Joyant, *Henri de Toulouse-Lautrec,* Paris, 1927, pp. 44 and 208 (another version illustrated, p. 47).
Art Digest, vol. 9, July 1935, p. 10 (another version illustrated).
G. Mack, *Toulouse-Lautrec,* New York, 1938, pp. 200-201.
M.-G. Dortu, *Toulouse-Lautrec,* Paris, 1952, p. 7, no. 34 (another version illustrated).
H. Perruchot, *La vie de Toulouse-Lautrec,* Paris, 1958, p. 244.
M.-G. Dortu, *Toulouse-Lautrec et son oeuvre,* New York, 1971, vol. III, p. 534, no. C. 1 (another version illustrated, p. 535).
D.L. Fennimore et al., *The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 117, no. 125 (illustrated in color).
D. Cooper, *Henri de Toulouse-Lautrec,* New York, 2004, p. 30 (another version illustrated, fig. 38).

Lautrec met the famed singer, Yvette Guilbert, in 1894. She was a favorite subject for the artist in subsequent years, sitting for him for numerous drawings. Guilbert commissioned this plaque from Lautrec as the top for a small tea table. He sent the design to the potter Emile Muller in Ivry to produce a ceramic tile. Lautrec hand-colored each plaque himself before it was fired and no two examples are identical. When he submitted the design to Yvette Guilbert, she added the humourous inscription which appears in the lower left corner.

505

JUAN GRIS (1887-1927)

La Conferencia

signed 'GRIS' (lower right)
gouache on black paper
17¼ x 12½ in. (45 x 31.5 cm.)
Painted in 1908

$40,000-60,000

PROVENANCE
Estate of the artist.
Buchholz Gallery (Curt Valentin), New York.
Nelson A. Rockefeller, New York (1950).
Gift from the above to the late owners, December 1957.

EXHIBITED
New York, The Museum of Modern Art; The Minneapolis Institute of Arts; San Francisco Museum of Art and Los Angeles County Museum, *Juan Gris,* April-October 1958, p. 120 (illustrated; with sight dimensions).

LITERATURE
"La cuestión de Oriente," *L'Assiette au Beurre,* no. 395, October 1908, p. 491 (illustrated).
J.A. Gaya-Nuño, *Juan Gris,* Boston, 1975, no. 10 (illustrated).
R. Bachollet, *Juan Gris, dessinateur de presse de Madrid à Montmartre, Catalogue raisonné,* Paris, 2003, p. 258, no. AB 22 (illustrated; with sight dimensions).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, p. 277, no. 107 (illustrated; with sight dimensions).

"My brother Nelson gave me this rather unusual Gris gouache as a Christmas present in 1957. It was found for him by Bill Lieberman, associate curator of prints and illustrated books at The Museum of Modern Art. For some reason, Nelson thought it looked like a group of bankers. My own feeling was that the group resembled politicians or ambassadors more than bankers."

—DAVID ROCKEFELLER

506

HENRI MATISSE (1869–1954)

Femme se reposant

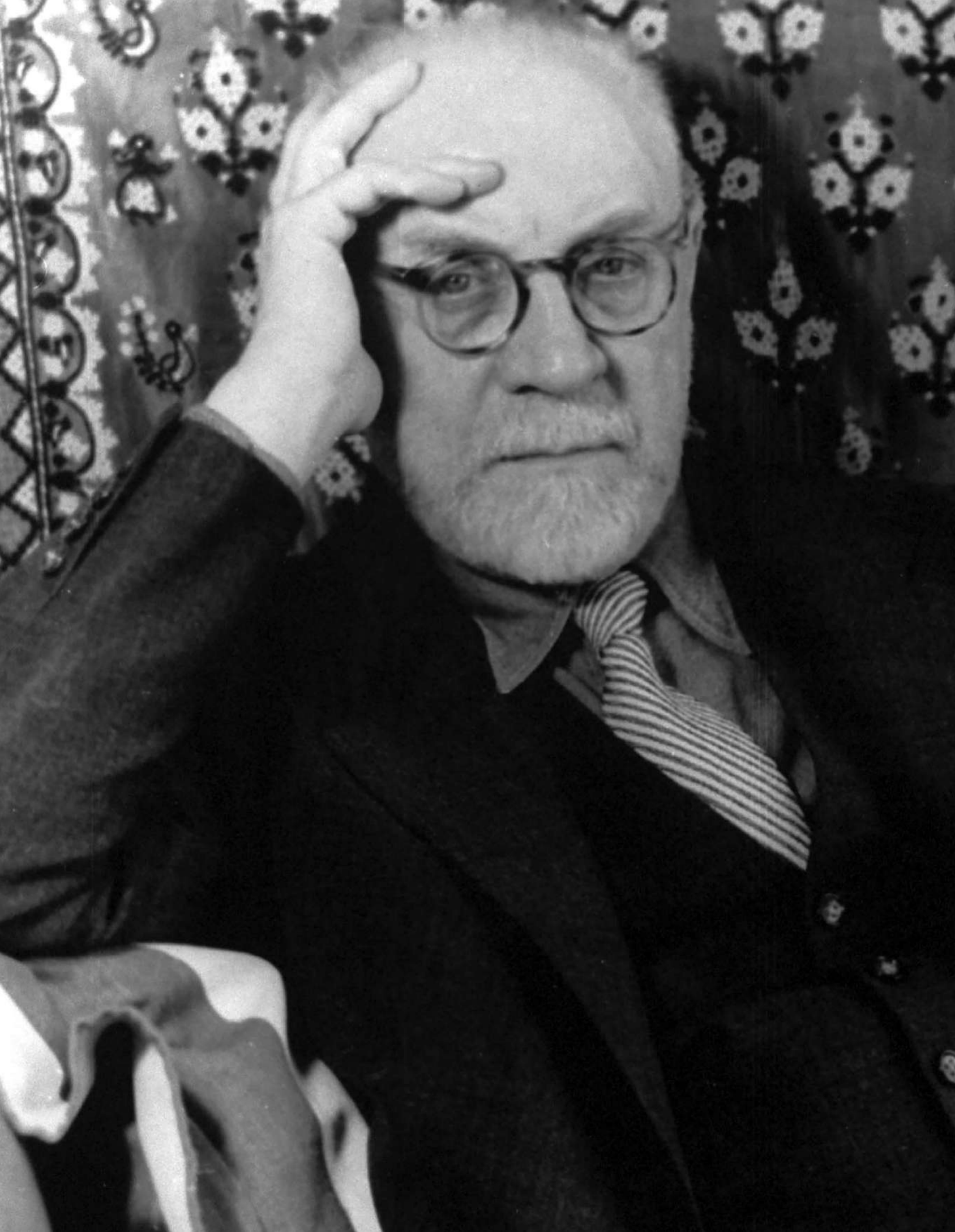
signed and dated 'Henri Matisse 37' (lower right)
pen and India ink on paper
11⅛ x 15 in. (28.1 x 38 cm.)
Drawn in 1937

$700,000-1,000,000

PROVENANCE
Galerie Berggruen et Cie., Paris.
Acquired from the above by the late owners, January 1968.

LITERATURE
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, p. 256, no. 94 (illustrated).
L. Delectorskaya, *Henri Matisse, With Apparent Ease, Paintings from 1935-1939,* Paris, 1988, p. 230 (illustrated).

Wanda de Guébriant has confirmed the authenticity of this work.



Henri Matisse in his studio. Unknown photographer. Photo: Time Life Pictures/Pix Inc./The LIFE Picture Collection/ Getty Images.

Henri Matisse, *La grande robe bleue et mimosas*, Nice, April 1937. Philadelphia Museum of Art. Photo: The Philadelphia Museum of Art / Art Resource, NY. Art: © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York.

"My line drawing is the purest and most direct translation of my emotion," Matisse declared in the opening of his *Notes of a Painter on His Drawing*, published in 1939 (J. Flam, ed., *Matisse on Art*, Berkeley, 1995, p. 130). The sequences of drawings that he created in pen and India ink between late 1935 and the end of 1937, representing female figures at ease, nude or clothed, in elaborate interior settings, "are among the finest achievements of his draughtsmanship," John Elderfield claimed. "Some of the individual sheets are breathtaking in their assurance and audacity, and almost without exception, they realize what the comparable, late 1920s ink drawings did not: decorative assimilation of the figure into the decorated unity of the sheet" (*The Drawings of Henri Matisse*, exh. cat., The Museum of Modern Art, New York, 1985, p. 113).

Matisse drew *Femme se reposant* while working on the oil painting *La grande robe bleue et mimosa*, between 26 February and the end of April 1937. The model in both works is the artist's Russian-born studio assistant, Lydia Delectorskaya, attired in the same voluminous formal gown with ruffled bib in which she posed for the painting. She rests her head on the arm of the embroidered *chaise longe* which is also seen, as stylized arabesques, in the canvas. The mirror behind her catches the reflection of the back of her head and shoulder, as well as the tile grid pattern of the facing wall. Matisse executed four other drawings while the painting was underway, exploring various elements for possible use, including a close-up of the ruffled bib (*op. cit.*, 1988, pp. 230-233). *Femme se reposant* stands alone, however, conceived as a fully independent and self-contained work of art, entirely an end in itself.

"These drawings are more complete than they appear," Matisse asserted. "They generate light…they contain, in addition to the flavor and sensitivity of the line, light and value differences that quite clearly correspond to color…I distinctly feel that my emotion is expressed by means of plastic writing. Once my emotive line has modelled the light of the paper without destroying its precious whiteness, I can neither add nor take anything away. The page is written; no correction is possible. If it is not adequate, there is no alternative than to begin again, as if it were an acrobatic feat. It contains, amalgamated according to my possibilities of synthesis, the different points of view that I could more or less assimilate through my preliminary study" (exh. cat., *op. cit.*, 1985, pp. 113-114).

"Drawing…is the expression of the possession of objects," Matisse emphasized. "When you know an object thoroughly, you are able to encompass it with a contour that defines it entirely" (*op. cit.*, 1995, p. 156). Within the single luminous plane of the sheet, "the drawing itself is a latticework, an all-over patterned fabric," Elderfield wrote. "We are shown a private world, where everything is related to everything else" (exh. cat., *op. cit.*, 1985, p. 114). In spatial terms, Matisse explained, "objects are composed on different planes; thus, in perspective, *but in a perspective of feeling*, in suggested perspective" (*op. cit.*, 1995, p. 131). Not since the cubist works of Picasso has drawing borne so effortlessly—and joyously—the complexities of visual conceptualization and representation, or the contemplation of the nature of art in relation to perceived reality. "To sum up, I work without a theory," the artist stated. "I am conscious only of the forces I use, and I am driven by an idea that I really only grasp as it grows with the picture" (*ibid.*, p. 132).

507

ODILON REDON (1840–1916)

La barque aux deux femmes blanches

signed twice 'ODILON REDON' (lower right)
oil on canvas
13 x 16⅜ in. (33 x 41.6 cm.)

$500,000-700,000

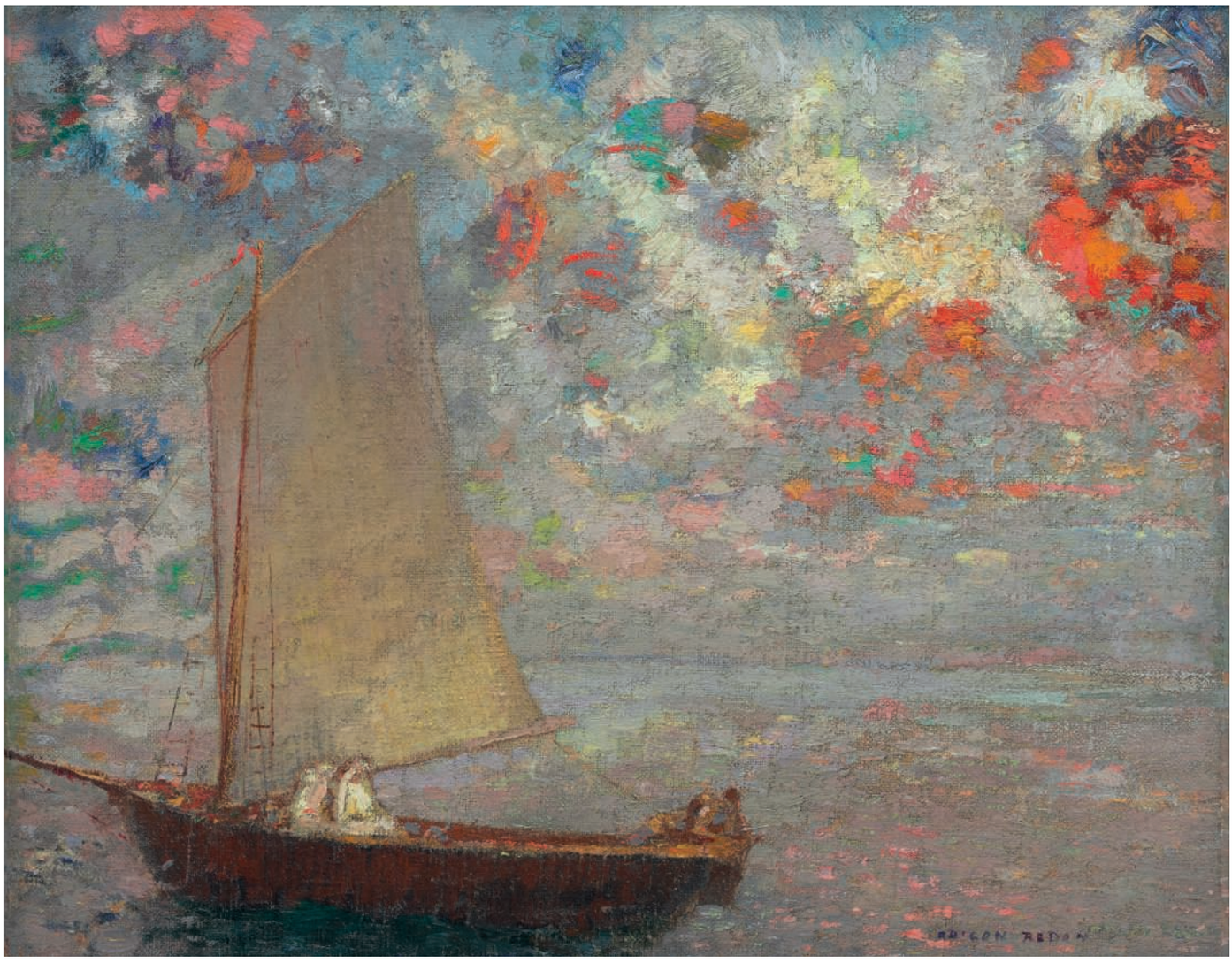
PROVENANCE
Andries Bonger, Paris (acquired from the artist, December 1904).
(possibly) Johanna Van Gogh-Bonger, Amsterdam (gift from the above).
Wildenstein & Co., Inc., New York (January 1954).
Acquired from the above by the late owners, December 1954.

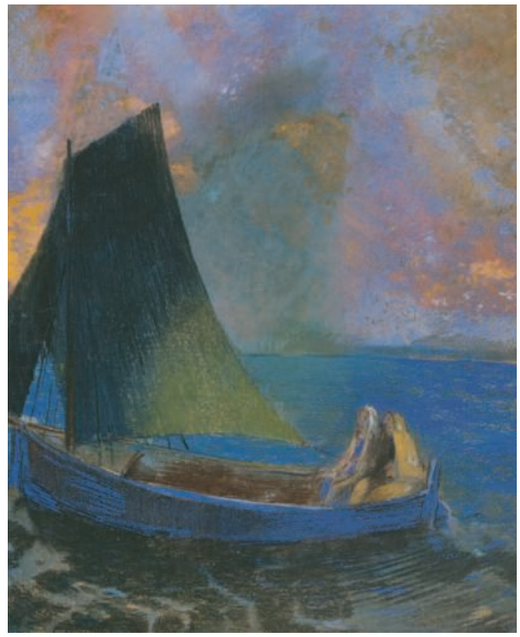
EXHIBITED
New York, Paul Rosenberg & Co., *Paintings and Pastels by Odilon Redon,* February-March 1959, p. 10, no. 5 (illustrated, p. 18; dated 1900).
New York, The Museum of Modern Art and The Art Institute of Chicago, *Odilon Redon, Gustave Moreau, Rodolphe Bresdin,* December 1961-April 1962, p. 174, no. 39 (dated 1905 and titled *The Sailboat*).
New York, The Solomon R. Guggenheim Museum, *Rousseau, Redon, and Fantasy,* May-September 1968 (dated 1905).

LITERATURE
K. Berger, *Odilon Redon, Fantasy and Colour,* New York, 1965, p. 197, no. 216 (dated 1900).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, pp. 207-208, no. 67 (illustrated in color, p. 207; titled *Sailboat*).
A. Wildenstein, *Odilon Redon, Catalogue raisonné de l'oeuvre peint et dessiné, Fleurs et paysages,* Paris, 1996, vol. III, p. 352, no. 1953 (illustrated).

"Beautiful, peaceful ships, gently lifted by the eternal wave, you float in a friendly harbor. Your long leaning masts and their thin ropes strike the depth of the foggy sky and the breath of the air and the rhythm of the waves cradles the spirit like a gentle harmony."

—ODILON REDON





Odilon Redon, *La Barque, circa* 1902. The Museum of Modern Art, New York.

Odilon Redon, *La Barque, circa* 1900. Jean Bonna Collection, Geneva.

Opposite: alternative view of present lot.

"You are not wrong," wrote Edgar Allan Poe, "that all my days have been a dream. All that we see or seem is but a dream within a dream" (from the poem *A Dream within a Dream*, published 1849). In 1882, Redon exhibited an album of drawings, etchings and lithographs which he titled and dedicated *A Edgar Poe*; several years later, the writer Joris-Karl Huysmans, an admirer of both men, published an appreciation in which he bestowed upon Redon the honor of having become in his work "the prince of mysterious dreams" (quoted in *Odilon Redon*, exh. cat., The Art Institute of Chicago, 1994, p. 145).

The present work depicts two women clad in white on a sailboat which moves into the distance in a dream-like setting, beneath a beautiful rainbow-colored sky. "The viewer immediately feels that the artist is concerned with more than just depicting boat trips or capturing natural impressions. This is suggested, among other things, by the focus of interest on the body of the boat, which dominates the figures like a work of frozen architecture. Redon's boats are not at the mercy of the turbulent seas of Romanticism; instead, they float all but motionlessly on the water, no appreciable wind filling their sails. The surroundings evoke an all-encompassing ideality in metaphorical and poetic terms" (I. Jimborean, *Odilon Redon*, exh. cat., Fondation Beyeler, Basel, 2014, p. 108).

La barque aux deux femmes blanches is an iconic Redon seascape, the figures seemingly rapt in pensive silence, immersed in the radiance of inward visions, transported to distant unknowable realms on spectral currents of dream. Once Redon had turned to color in his work, by around 1893, the nightmarish and macabre side of his visions that had prevailed in his graphic work—rendered until then in black lithographic crayon and tenebrous charcoal—gave way to a more beatific revelation of the world. Through his use of vibrant tints of color, he made the mainstay of his new work a brilliant, otherworldly fluorescence of color by which he could conjure the fleeting essence of dreams.

The sensitively contemplative aspect so prominent in Redon's work derived from the exploratory proclivity for the mystical dimension in human aspiration, an assertion of idealism, which had become a preoccupation in French intellectual circles during the *fin-de-siècle* period. This phenomenon served as a spiritual counterweight to the wearying onslaught of positivist materialism in science and capitalist economics. Redon adroitly navigated an anti-naturalist milieu that had fostered the Symbolist movement, encompassing both the Catholic Revival and the lure of Eastern religions, literature and thought—for Redon, in particular, an interest in the life and thought of the Buddha—as well as certain spiritualist associations, such as Theosophy and Rosicrucianism, and other groups which immersed themselves in a widening fascination with esoterism, occultism and magic.

Redon remained throughout his career a resolutely inner-directed and stand-alone artist, placing the demands of art, and its own traditions, above all else in his life and work. For this reason he also dedicated time and effort to the welfare of his profession and colleagues; he was one of the co-founders of the Société des Indépendants, serving as its vice-president in 1884 for its debut exhibition. He contributed various subjects, including mysterious heads and a pair of landscapes, to the eighth and final Impressionist group exhibition of 1886; the critic Paul Adam did not fail to notice, of course, that "his genius, independent of all schools, bears no immediate relation to Impressionism" (quoted in *The New Painting, Impressionism 1874-1886,* exh. cat., National Gallery of Art, Washington, D.C., 1986, p. 464).

"He is at the origin of all the aesthetic innovations or renovations, of all revolutions of taste that we have witnessed [since 1890]," Maurice Denis wrote of Redon in 1912. "He foresaw them, he even loved their excesses. As opposed to weighty systems that actually mask the absence of sensitivity for most young painters, Redon's lesson is his inability to paint anything that does not represent a state of the soul, that does not translate an interior vision." A decade later the Surrealists adopted Redon as a precursor. Henri Matisse admired "the purity and ardor of the tonalities of his palette." Even Marcel Duchamp, the early modernist who most thoroughly fostered the mind-set that has facilitated the art of our own era, paid tribute to "the prince of mysterious dreams": "If I were to say what my own point of departure has been," he declared, "I should say it was the art of Odilon Redon" (quoted in J. Rewald, *Studies in Post-Impressionism,* New York, 1986, p. 240).

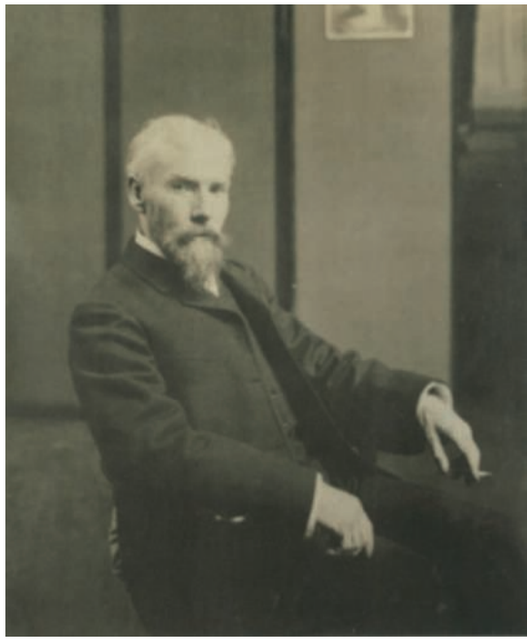
508

HENRI-EDMOND CROSS (1856–1910)

Route du Lavandou vers Saint-Clair

signed 'henri Edmond Cross' (lower left)
oil on canvas
28¾ x 36¼ in. (73 x 92.2 cm.)
Painted *circa* 1895-1896

$1,500,000-2,000,000



Henri-Edmond Cross. Unknown photographer.

PROVENANCE

(probably) Private collection, Germany (acquired from the artist, 1902).
Galerie Wallerstein, Berlin.
Leo and Else Alterthum, Berlin and Tel Aviv.
Dr. Arie Levitt, Tel Aviv (acquired from the above).
Private collection, Tel Aviv and New York (acquired from the above, by 1961).
Schonemann Galleries, Inc., New York.
Allan Bluestein, Washington, D.C. (1964); sale, Parke-Bernet Galleries, Inc., New York, 3 April 1968, lot 14.
Acquired at the above sale by the late owners.

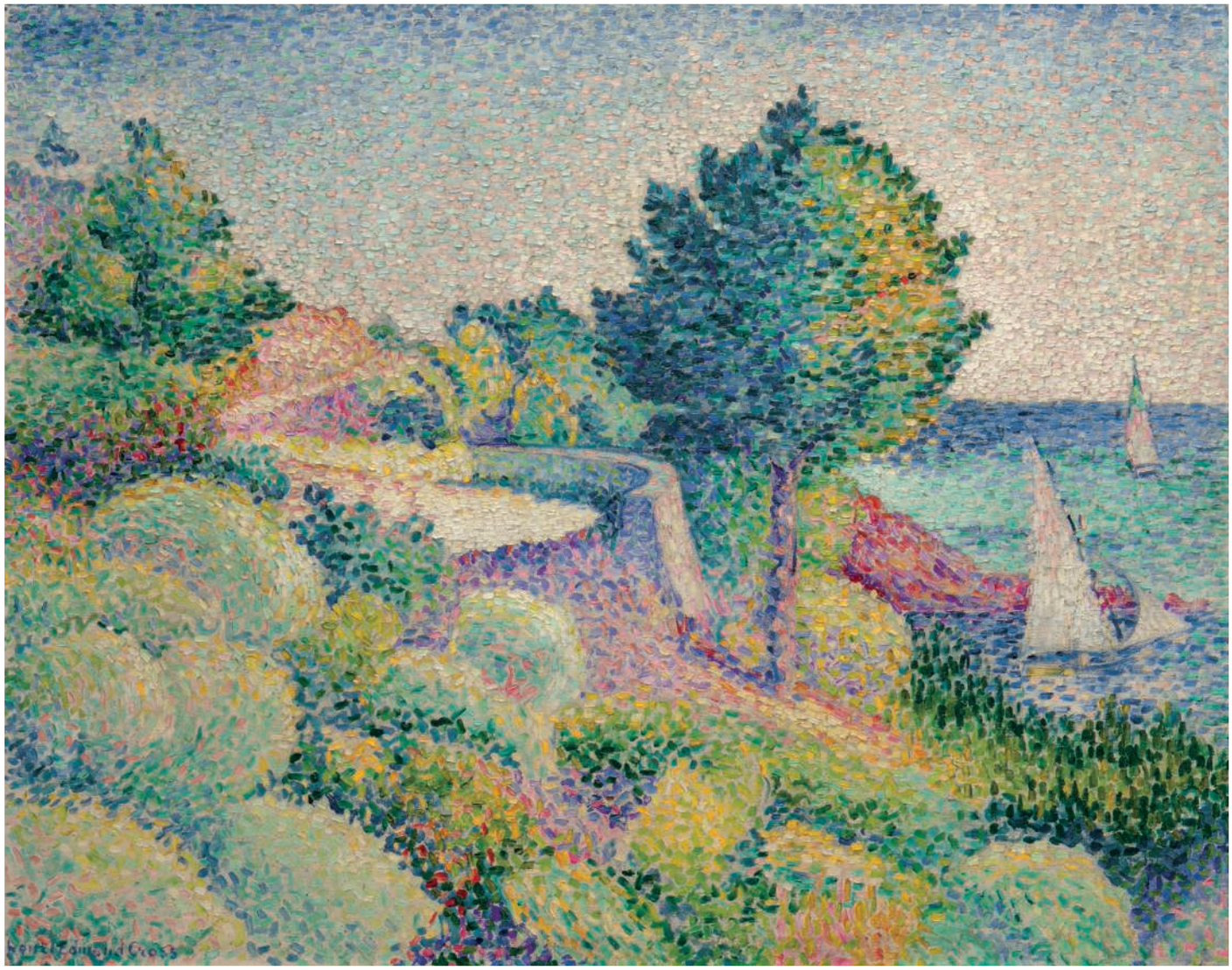
EXHIBITED

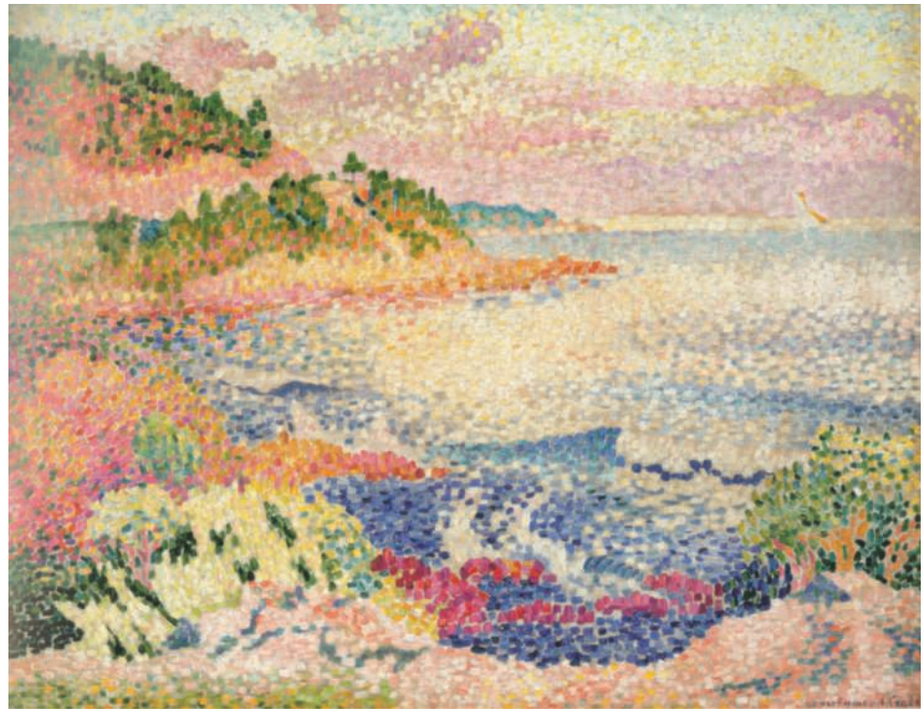
(possibly) Paris, *Salon des artistes indépendants,* 1902, no. 477.

LITERATURE

Letter from the artist to Charles Angrand, 12 August 1902.
H. Bidou, *L'Occident,* December 1901-June 1902, vol. I, p. 256.
I. Compin, *H.E. Cross,* Paris, 1964, p. 193.
"9 Marks are Set at Auction of Art, 95 Pieces Bring $3-Million, a Record, at Parke-Bernet," *The New York Times,* 4 April 1968.
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, p. 186, no. 61 (illustrated in color).

This work will be included in the forthcoming *catalogue raisonné* of Henri Edmond Cross being prepared by Patrick Offenstadt.





Henri-Edmond Cross, *Côte provençal, le four des Maures,* 1906-1907. Musée de la Chartreuse, Douai.

The landscape paintings of Cross often place the viewer within a stone's throw of the motif itself, with the fore- and middle ground close up, even if the horizon is distant, or with the sea present, boundless beyond reckoning. In *Route du Lavandou vers Saint-Clair,* painted *circa* 1895-1896, the artist was likely standing by the stone guard wall at the closer bend in this twisting coastal road, gazing upon the scene below. The abundance of vegetation displays the manicured aspect of a well-kept garden, but had been shaped, of course, by the strong seasonal winds—the northerly mistral, and the sirocco off the sea from North Africa.

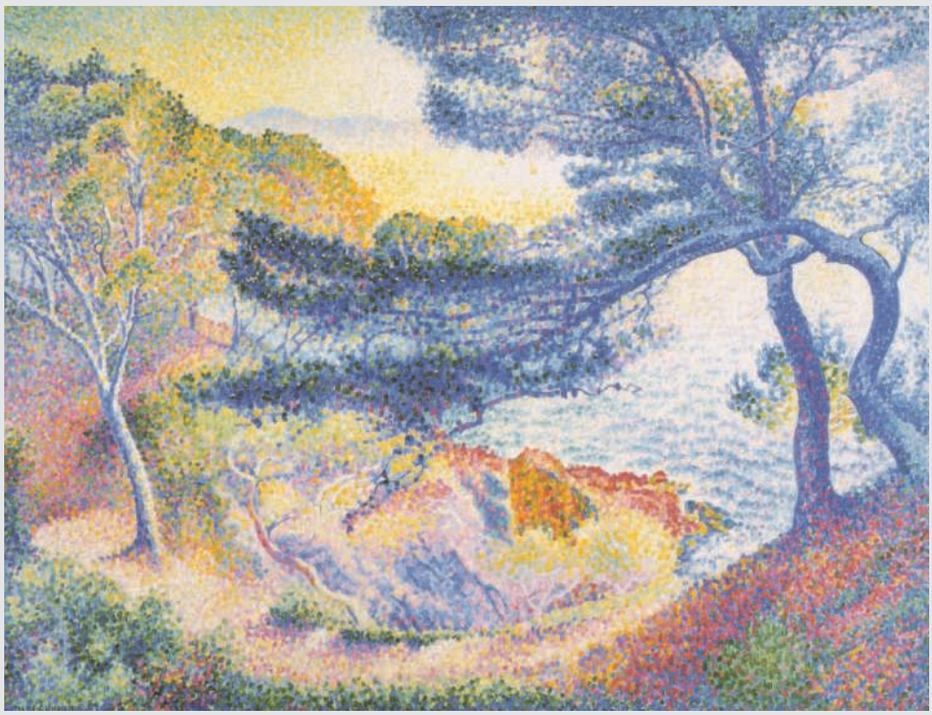
At the turn of the 20th century, the Mediterranean coast along Le Midi, the southern region of France, appeared to artists like a vast garden—a halcyon vision of Arcadia, the mythological home of the great nature god Pan, come to life. The Fauve sensation of insurgent colorism at the 1905 Paris Salon d'Automne suddenly drew attention to these rugged landscapes that seemed to drop off into the sparkling aquamarine waters between Toulon and Monaco, warmed in brilliant, crystalline sunlight under perpetually azure skies. Not yet known as the Côte d'Azur and still largely undeveloped, the shores of the Midi attracted an increasing number of Parisian painters, who made the area their next destination.

The Neo-Impressionists Cross and Paul Signac knew the region well. Following in the tracks of Eugene Boudin, Claude Monet, Pierre-Auguste Renoir and Paul Cézanne, they contributed to the continuing appearance of Mediterranean motifs in the avant-garde Salons. Both artists, before anyone else of their caliber, decided to make the Mediterranean coast their home. After living for a year in Cabasson on Cap Bénat, Cross in 1892 purchased land in Saint-Clair, near Le Lavandou in the Var region, and there built his house. Nearly ten years later, around the time he painted *Route du Lavandou vers Saint-Clair,* Cross—when writing to Charles Angrand on 12 August 1901—could still claim, "In summer…the light streaming profusely down on everything attracts you, stupefies you, drives you mad!" (quoted in H. Spurling, *The Unknown Matisse,* New York, 1999, p. 287). Signac, at Cross's urging, arrived in the summer of 1892; he moored his small sailing yacht at Saint-Tropez further east, and set up his primary studio overlooking the sea.

The early Fauve paintings of Henri Matisse and André Derain were as if cuttings from the Neo-Impressionist tree, derived from the divisionist method of optical color contrasts that Signac and Cross had cultivated since the premature death of Georges Seurat, the pioneer *pointilliste*. Indeed, in 1892 both artists had through their example helped propagate the theory and practice of Seurat's technique among the younger generation of painters, for whom divisionism became a significant starting point in the continuing evolution of modernism in the new century.

In 1977 correspondence with Margaret Potter, curator of the Peggy and David Rockefeller Collection, Isabelle Compin proposed that the present painting was identical to the work listed as no. 477 in the catalogue of the 1902 Salon des Artistes Indépendants, under the title *Route sur la côte provençale*. As evidence, Compin cited a review of the exhibition by H. Bidou in *L'Occident,* 1902, in which the author appears to describe the present painting:

"M. Cross has painted, under the Provençal sky, as did Signac, on the shore of the same sea, the roads along the coast, the spurs of the ruby capes, and the fleeciness of the slopes covered with euphorbia. He is one of the painters in whose work the reduction to pure tone is most in evidence. Recall the set purpose with which the trees, struck by a slanting light, have been



Henri-Edmond Cross, *Le Cap Layet*, Provence, 1904. Musée de Grenoble.

treated—yellow on one side and blue on the other, without the painter, in his preoccupation with this contrast, drawing any particular attention to the gradation of values. Here you will find still other landscapes in this manner, of a very dazzling beauty" (quoted in *op. cit.*, 1984, p. 186).

As Compin noted, this description does not correspond to any of the other works among the eight that Cross showed at that time. Because no work of this title is listed in subsequent Cross exhibitions, Compin surmised that the painting may have been acquired by one of the German collectors who visited the 1902 Salon des Indépendants, whom Cross mentioned in a letter to Charles Angrand dated 12 August 1902—Count Harry Kessler, Hugo von Tschudi (director of the Nationalgalerie, Berlin), and Baron Hermann (*ibid.*; the Cross letter in cat. rais., *op. cit.*, 1964, p. 193).

Although in no way apparent in his work, Cross struggled heroically to overcome a host of chronic ailments, including severe rheumatoid arthritis and periodic bouts with related conjunctivitis, the latter forcing him to remain in darkness, fearing for his eyesight, for days on end. During the summer of 1904, while painting in Saint-Tropez, Matisse met Cross, and the two artists became close friends and confidants. While once commiserating with Matisse, who had experienced his own share of personal woes during the previous several years, Cross could honestly remind his friend that it would be impossible to suffer worse torments than he did himself. Cross was also referring to a sometimes crippling sense of self-doubt, which led him to continually question the aims and means of his art.

Cross developed a flexible approach to divisionism, as seen here, often employing rectangular strokes of pure color, similar to the tesserae used in the creation of mosaics, altering their orientation in relation to the various shapes of the natural motifs he was depicting. His ultimate aim, as he stated to Signac, was to have "technique cede its place to sensation" (quoted in *op. cit.*, Paris, 1964, p. 42). This "sensation" was the artist's deeply subjective response to the environment in which he was working. "A wise man is, according to Nietzsche, a creator of values. That is the great task," Cross wrote in his notebooks. "Nothing, in effect, has value in itself, the world of reality is unconcerned matter which has only the interest that we give it. The true philosopher is thus the man whose personality is strong enough to create the world which interests man" (quoted in R.L. Herbert, *Neo-Impressionism*, exh. cat., The Solomon R. Guggenheim Museum, New York, 1968, p. 47).

Cross had come to understand that in painting nature, he was creating an abstraction—"Not the object itself, but a transfiguration based on a concordance of lines, a harmony of color," he wrote in a series of aphorisms during 1908-1909. "A certain beautiful form embellished by certain magnificent colors will interest us: it might be that it corresponds to a tree." Forms, colors make allusions to objects. This thing that I want to represent, is myself. These trees, these mountains, this sea, they are myself" (quoted in *ibid.*, p. 53).

509

PAUL SIGNAC (1863–1935)

Les Andelys

dedicated and signed 'pour Claude Monet respectueusement P. Signac' (lower right)
gouache, watercolor and black Conté crayon on paper
10 x 14⅝ in. (25.4 x 37.2 cm.)
Executed *circa* 1920

$30,000-40,000

PROVENANCE
Claude Monet, Giverny (gift from the artist).
Michel Monet, Giverny (by descent from the above).
Huguette Berès, Paris (acquired from the above).
Acquired from the above by the late owners, October 1964.

LITERATURE
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 184, no. 59 (illustrated).

Marina Ferretti has confirmed the authenticity of this work.

"This watercolor, dedicated to Claude Monet, was brought to our attention by Alfred Barr and was our second Signac. It is an enchanting little picture, which we have always enjoyed owning."

—DAVID ROCKEFELLER

510

PIERRE BONNARD (1867–1947)

Paysage

signed 'Bonnard' (lower left)
oil on paper laid down on canvas
8¾ x 9¾ in. (22.1 x 25 cm.)
Painted *circa* 1923

$70,000-100,000

PROVENANCE

Vera Smart Elden, Chicago.
Justin K. Thannhauser, New York (acquired from the above).
Acquired from the above by the late owners, October 1960.

LITERATURE

J. and H. Dauberville, *Bonnard, Catalogue raisonné de l'oeuvre peint, 1920-1939,* Paris, 1973, vol. III, p. 167, no. 1194 (illustrated; with incorrect support).
M. Potter et al., *The David and Peggy Rockefeller Collection, European Works of Art,* New York, 1984, vol. I, p. 228, no. 78 (illustrated; titled *Landscape at Verronet*).

511

CAMILLE PISSARRO (1830–1903)

La récolte des pommes de terre

signed and dated 'C. Pissarro. 86' (lower left)
gouache over pencil on silk laid down on board
11¼ x 16 in. (28.5 x 40.6 cm.)
Painted in 1886

$700,000-1,000,000

PROVENANCE

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, August 1891).
Sam Salz, Inc., New York (acquired from the above, January 1962).
Acquired from the above by the late owners, December 1962.

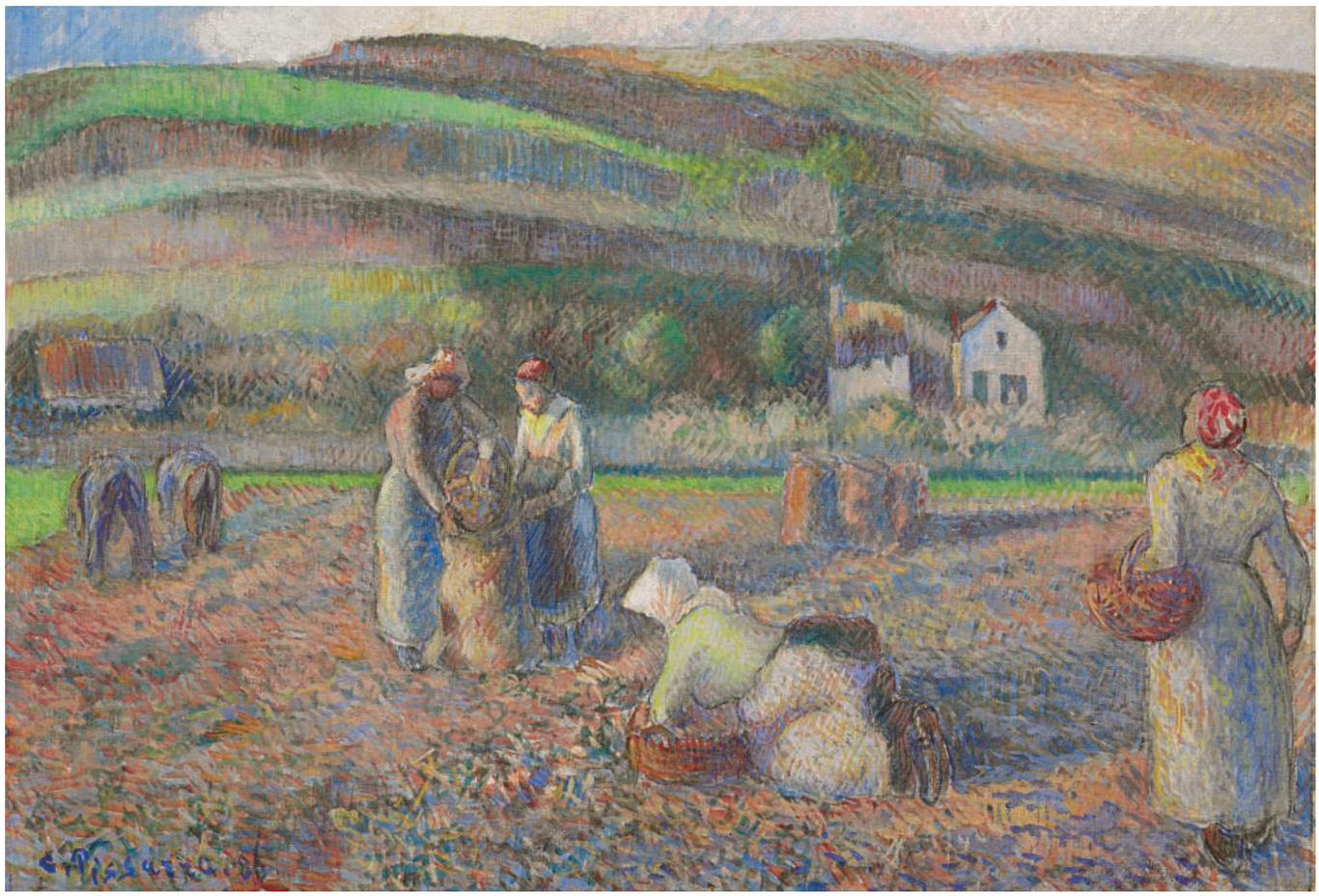
EXHIBITED

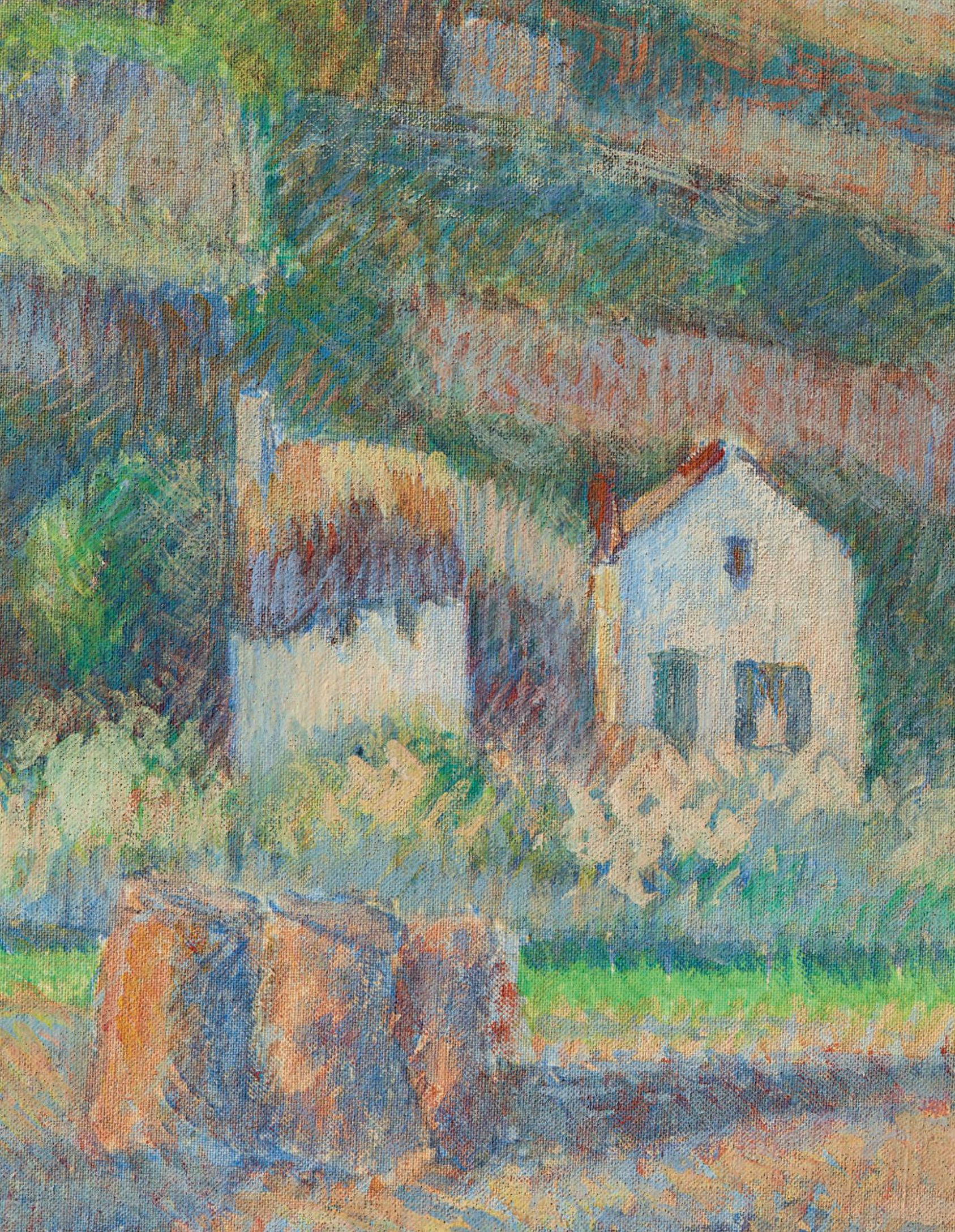
Paris, Galerie Durand-Ruel et Cie., *Camille Pissarro,* February 1892, p. 29, no. 66.
London, Grafton Galleries, *Pictures by Boudin, Cézanne, Degas, Manet, Monet, Morisot, Pissarro, Renoir and Sisley,* January-February 1905, p. 18, no. 184.
Paris, Galerie Durand-Ruel et Cie., *Tableaux et gouaches par Camille Pissarro,* January 1910, no. 73.
Paris, Galerie Durand-Ruel et Cie., *Tableaux par Camille Pissarro,* February-March 1928, no. 119.
Paris, Musée de l'Orangerie, *Centenaire de la naissance de Camille Pissarro,* February-March 1930, no. 25.
Trenton, The New Jersey State Museum, *Focus on Light,* May-September 1967, no. 74 (illustrated).

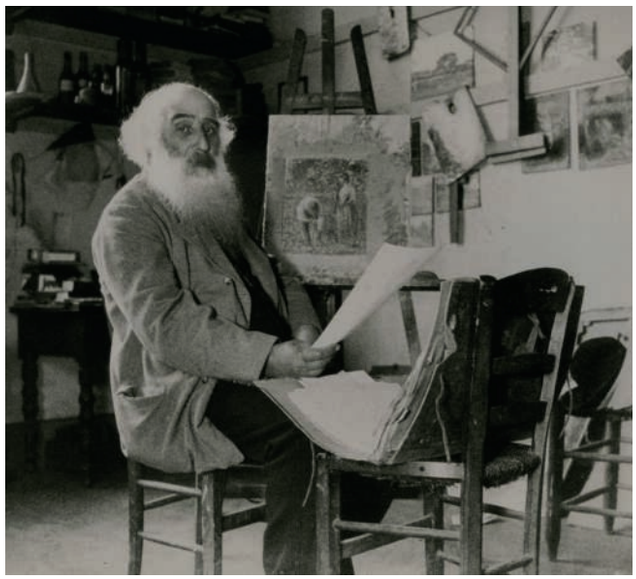
LITERATURE

L.R. Pissarro and L. Venturi, *Camille Pissarro, son art—son oeuvre,* Paris, 1939, vol. I, p. 275, no. 1405 (illustrated, vol. II, pl. 274).
R.E. Shikes and P. Harper, *Pissarro, His Life and Work,* New York, 1980, p. 128 (illustrated, p. 129).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, p. 127, no. 31 (illustrated).
J. Pissarro, *Camille Pissarro,* New York, 1993, p. 217 (illustrated, p. 215, fig. 254).
M. Ward, *Pissarro, Neo-Impressionism, and the Spaces of the Avant-Garde,* Chicago, 1996, appendix 3, p. 271.

This work will be included in the forthcoming Camille Pissarro Digital *Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.







Pissarro painted *La récolte des pommes de terre* at a crucial juncture in his career, and at a landmark moment in the evolution of modern European painting. In October 1885, Armand Guillaumin and Paul Signac introduced Pissarro to Georges Seurat, who had just completed his immense, innovative canvas, *Un dimanche à la Grande Jatte* (De Hauke, vol. II, no. 162; The Art Institute of Chicago). Seeing this pioneering work in the artist's studio, Pissarro—the doyen, charter member Impressionist, and nearly thirty years Seurat's senior—became an early convert to the young painter's novel method.

Within a few months, Pissarro completely retooled his approach to classic Impressionism. Instead of relying on an intuitively spontaneous technique to capture his sensations before the motif, he began to apply the scientific color theories that Ogden Rood and Eugène Chevreul had formulated, while employing the small divisionist brush stroke of pure color to create the effect of optically mixed tones on the canvas. Pissarro actually beat Seurat to the first public display of a divisionist picture—Seurat recalled in a letter dated 20 June 1890 to the gallerist and critic Félix Fénéon, "1886 January or February, a small canvas by Pissarro, divided and pure color. At Clozet's the dealer" (quoted in *Georges Seurat*, exh. cat., The Metropolitan Museum of Art, New York, 1991, p. 383).

Seurat's masterwork was shown for the first time publicly at the eighth and final Impressionist group exhibition in May-June 1886. Advocating for "progress" and "independence," Pissarro, one of the principal organizers, championed the inclusion of this radical painting—to the dismay of his long-time colleagues. Largely for this reason, the other founding Impressionists—apart from Edgar Degas, Berthe Morisot and Armand Guillaumin—spurned the event, which turned out to be the group's last exhibition. Seurat and his partisans overnight became the new avant-garde, which Fénéon subsequently dubbed *néo-impressionniste*.

Such was Pissarro's eagerness to experiment with divisionism, that when preparing to paint the present gouache, he elected not to work up an entirely new composition of harvest workers in a field, but turned instead to a small canvas study he had painted in Pontoise in 1874 as his model, which also provided its title to this new work (Pissarro and Durand-Ruel Snollaerts, no. 360). Pissarro was flexible in his use of divisionism, or *pointillisme*, which correctly refers not to a small dot, but to a "stitch" of paint. Since 1880 the artist had been using a variety of increasingly small, punctuation-like brushstrokes in his painting, from which his transition into Neo-Impressionism seemed an inevitable step, newly informed with the science of tested and proven color theory. Each square inch of *La récolte des pommes de terre* comprises a wealth of layered hues, glinting as if in sunlight, evoking a luminous world woven in myriad filaments of paint.

"In 1962 we bought from him [Sam Salz] this gouache by Pissarro of 'The Potato Harvest,' which I gave to Peggy as a Christmas present. It still hangs in our bedroom next to her side of the bed at 65th Street."

—DAVID ROCKEFELLER

Pissarro in his studio, examining works on paper from a folio, Éragny, *circa* 1890–1895. Unknown photographer. Musée Camille Pissarro, Pontoise.

Camille Pissarro, *La cueillette des pommes, Éragny*, 1887–1888. Dallas Museum of Art.

Opposite: detail of present lot.

512

EUGÈNE BOUDIN (1824–1898)

Deauville, Juliette sous la tente

signed, dedicated and dated 'E. Boudin - A. Juliette 7bre 95' (lower left)
and inscribed 'Deauville' (lower right)
oil on panel
9⅛ x 13¾ in. (23 x 35 cm.)
Painted in September 1895

$500,000-700,000

PROVENANCE
Juliette Cabaud, Paris (gift from the artist).
M. Müller, Paris.
Alfred Daber, Paris.
Paul Rosenberg & Co., New York.
Acquired from the above by the late owners, February 1962.

LITERATURE
R. Schmit, *Eugène Boudin,* Paris, 1973, vol. III, p. 326, no. 3470 (illustrated).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, p. 136, no. 38 (illustrated in color; titled *Woman Under Beach Umbrella, Deauville*).

"We found this small Boudin, which we thought was particularly charming. Boudin seemed to be at his best in some of these beach scenes, with ladies dressed in colorful nineteenth-century dresses which today one would expect to see more in a ballroom than on a beach."

—DAVID ROCKEFELLER

Painted in September 1895, *Deauville, Juliette sous la tente* presents an intimate, tender scene of Boudin's companion and lover Juliette Cabaud, seated on the beach at Deauville, a fashionable seaside resort on the north coast of France. Indeed, this painting was presented to Cabaud by the artist as a gift and is inscribed in the lower left corner with her name and the date on which Boudin completed this warmly toned, picturesque scene. One of the first artists to paint *en plein air*, Boudin, whom Claude Monet hailed as his "Master," was one of the most important precursors of Impressionism. Shunning his studio, he devoted himself to the depiction of the natural world, or in his words, to the "the simple beauties of nature," capturing the changing atmospheric conditions and light effects of the Normandy coastline of France.

Depicting a tranquil day on the beach, *Deauville, Juliette sous la tente* is one of the artist's quintessential and career-defining beach scenes. The sea and coastline of northern France—its harbors, ports and wide vistas—captivated Boudin throughout his life and provided endless inspiration for his art. Born to a sea captain in Honfleur before later moving to Le Havre, Boudin knew this coastal area intimately. It has been suggested that it was the marine painter, Eugène Isabey who, in 1863, first encouraged Boudin to take the novel trend of Parisian holidaymakers in the fashionable port town of Trouville as the subject of his work. Most likely spurred on by his friend, the poet Charles Baudelaire, and his fervent belief in the need for artists to take modern life as their subject, Boudin broke with convention by depicting, with detached observation, contemporary life in his pictures. In 1868 he wrote, "[I have been congratulated] for daring to include the things and people of our own time in my pictures… don't these bourgeois, who stroll on the jetty towards the sunset, have the right to be fixed on canvas, to be brought into the light" (quoted in V. Hamilton, *Boudin at Trouville*, exh. cat., Glasgow Museums, 1992, p. 20). Combining his love and innate knowledge of the coast with a sharp and perceptive gaze upon those that populated it, Boudin conceived a new type of landscape painting, one that was inherently rooted in contemporary life, freed from the classicizing grandeur that had characterized this genre up until this point. It was this innovative approach both to the style and subject of the landscape that proved so influential and inspiring to the young Monet, as well as to the subsequent generation of Impressionist painters. "Do as I did—learn to draw well and admire the sea, the light, the blue sky," Monet later remembered Boudin telling him, adding, "I owe everything to Boudin and am grateful to him for my success" (quoted in *ibid*., p. 44).

Painted with loose, soft brushstrokes, *Deauville, Juliette sous la tente* also exemplifies the influential style that Boudin developed in his desire to capture a pure and spontaneous vision of nature and the landscape. This would come to be a major influence for the subsequent generation of Impressionist artists. Here, Boudin has picked out the warm tones of the scene, capturing this tranquil vista with a palette of soft ochre, yellow, and tones of red. The figures in the distance are just visible, rendered with a series of small, spontaneous brushstrokes. The figure of Juliette Cabaud dominates this picturesque vista; her dress rendered with hues of pale blue that complement the yellow tones of the sand that surrounds her. After the artist's wife died in 1889, Boudin fell in love with Cabaud, a governess, who became his beloved companion in the last years of his life, accompanying him on his frequent travels to Italy and across the Mediterranean.

Edouard Manet, *Sur la plage de Boulogne*, 1869. Virginia Museum of Fine Arts, Collection of Mr. and Mrs. Paul Mellon, Richmond.

Opposite: detail of present lot.

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JEAN-BAPTISTE-CAMILLE COROT (1796—1875)

Honfleur, Maisons sur les quais

stamped 'Vente COROT' (lower right)
oil on canvas
15⅛ x 21⅝ in. (38.4 x 54.9 cm.)
Painted *circa* 1830

$1,000,000-1,500,000

PROVENANCE

Estate of the artist; sale, Hôtel Drouot, Paris, 26 May 1875, lot 51.
M. Lefevre, Roubaix, France; sale, Galeries Georges Petit, Paris, 4 May 1896, lot 9.
Dr. Paul Georges Dieulafoy Paris (by 1911).
Edgar, Marquis de Rochecouste, Paris (by 1922).
Wildenstein & Co., Inc., (probably) Paris.
Alma Terlinden, Männedorf, Switzerland (by 1930).
Wildenstein & Co., Inc., New York (by late 1946).
Acquired from the above by the late owners, December 1950.

EXHIBITED

Paris, Paul Rosenberg, *Grands maîtres du dix-neuvième siècle,* May-June 1922, no. 16.
Paris, Paul Rosenberg, *Exposition d'oeuvres de Corot, Paysages de France et Figures,* June-July 1930, no. 4.
Kunsthaus Zürich, *Corot,* August-October 1934, p. 38, no. 37 (illustrated).
Paris, Musée de L'Orangerie, *Corot,* 1936, p. 9, no. 17 (illustrated, pl. III).
Musée de Lyon, *Corot,* May-June 1936, p. 7, no. 13 (illustrated, pl. II).
London, New Burlington Galleries, *Masters of French Nineteenth Century Painting,* October 1936, p. 14, no. 10.
Geneva, Musée d'art et d'histoire, *Le Paysage Français avant les Impressionnistes,* February-March 1937, p. 10, no. 21.
Paris, Exposition Internationale, *Chefs d'oeuvre de l'art français,* vol. 1, summer 1937, p. 418, no. 158 (illustrated).
Paris, La Gazette des beaux-arts and Kunsthaus Zürich, *La peinture française du XIXe siècle en Suisse,* May-July 1938, pp. 10-11, no. 22 (illustrated, pl. VII).
New York, Wildenstein & Co., Inc., *The Serene World of Corot,* November-December 1942, p. 16, no. 12 (illustrated).
Columbus Gallery of Fine Arts, *Small Paintings by Corot,* November-December 1943, no. 4 (titled *Houses on the Quay, Honfleur*).
The Art Gallery of Toronto, *Loan Exhibition of Great Paintings in Aid of Allied Merchant Seamen,* February-March 1944, pp. 15-16, no. 14 (illustrated).
Philadelphia Museum of Art, *Corot,* May-June 1946, p. 28, no. 12 (illustrated).
The Toledo Museum of Art and the Art Gallery of Toronto, *The Spirit of Modern France, 1745-1946,* November 1946-February 1947, no. 32 (illustrated).
The Art Gallery of Toronto, *J.B.C. Corot,* January-February 1950, no. 7.
New York, Wildenstein & Co., Inc., *Masterpieces from Museums and Private Collections,* November-December 1951, no. 32 (illustrated; titled *Harbour at Honfleur*).
New York, Paul Rosenberg & Co., *Loan Exhibition of Paintings by J.B.C. Corot,* November-December 1956, pp. 10 and 16, no. 8 (illustrated).
The Art Institute of Chicago, *Corot, An Exhibition of His Paintings and Graphic Works,* October-November 1960, p. 17, no. 27 (illustrated).
New York, Wildenstein & Co., Inc., *Birth of Impressionism,* March-April 1963, no. 14 (illustrated; titled *Bassin d'Honfleur*).
Edinburgh, Royal Scottish Academy and London, National Gallery, *Corot, An Exhibition of Paintings, Drawings and Prints,* August-November 1965, no. 21 (illustrated, no. 7).
New York, Wildenstein & Co., Inc., *Corot,* October-December 1969, no. 6 (illustrated; titled *Bassin l'Honfleur*).

LITERATURE

E. Moreau-Nélaton, *Histoire de Corot et de ses oeuvres,* Paris, 1905, p. 44 (illustrated, fig. 41; titled *Honfleur*).
A. Robaut, *L'Œuvre de Corot, Catalogue raisonné et illustré,* Paris, 1905, vol. II, pp. 78-79, no. 223 (illustrated).
G. Janneau, "Les Grandes Expositions, Maîtres du siècle passé," *La Renaissance de l'art français et des industries de luxe,* no. 1, January 1922, p. 341 (illustrated; titled *Maisons sur les quais à Honfleur*).
E. Moreau-Nélaton, *Corot, Raconté par lui-même,* Paris, 1924, p. 29 (illustrated, fig. 38; titled *Honfleur*).
J. Meier-Graefe, *Corot,* Berlin, 1930 (illustrated, pl. X; titled *Honfleur*).
R. Jean, *Corot,* Paris, 1931, no. 10 (illustrated; titled *Honfleur-Maison sur les quais*).
"Le Visage de la France vu par nos artistes, III.-La Normandie," *L'Art et les artistes,* no. 143, January 1934, p. 123 (illustrated).
E. Faure, *Corot,* Paris, 1935 (illustrated, no. 3; titled *Honfleur*).
A. Watt, "A Zurich, L'Exposition Corot," *Beaux-Arts, La Chronique des arts et de la curiosité,* no. 92, 5 October 1934, p. 1 (illustrated; titled *La lieutenance à Honfleur*).
"Corot," *L'amour de l'art,* no. II, February 1936, p. 47 (illustrated, fig. 21; titled *Les quais de Honfleur*).
P. Diolé, "L'Exposition Corot, d'oeuvre en oeuvre," *Beaux-Arts, La Chronique des arts et de la curiosité,* no. 164, 21 February 1936, pp. A-B (illustrated; titled *Les quais de Honfleur*).
Emporium, vol. LXXXVI, October 1937, p. 529 (illustrated).
G. Bazin, *Corot,* Paris, 1942, pp. 40 and 113, no. 23 (illustrated, pl. 25; titled *Le port de Honfleur*).
"Wartime New York Sees Serene Corot World," *The Art Digest,* vol. 17, no. 4, 15 November 1942, p. 5 (illustrated; titled *Honfleur*).
"Corot in Retrospect: A Note on the Loan Exhibition," *The Connoisseur,* April 1943, p. 66 (illustrated).
P. Courthion and P. Cailler, *Corot, Raconté par lui-même et par ses amis,* Paris, 1946, p. 221, no. 6 (illustrated, opposite p. 64; titled *Le port de Honfleur*).
H. Uhde-Bernays, *Corot,* Bern, 1948, no. 8 (illustrated; titled *Honfleur*).
D. Baud-Bovy, *Corot,* Geneva, 1957 (illustrated).
F. Fosca, *Corot, Sa vie et son oeuvre,* Brussels, 1958 (illustrated).
"Corots Brought to National Gallery," *The Times,* 8 October 1965 (titled *Houses at Honfleur*).
J. Leymarie, *Corot,* Geneva, 1966, p. 44 (illustrated, p. 41).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, pp. 104-105, no. 18 (illustrated; titled *Houses on the Quay, Honfleur*).
J. Selz, *La vie et l'oeuvre de Camille Corot,* Paris, 1988, p. 94 (illustrated).
G. Tinterow, M. Pantazzi, and V. Pomarède, *Corot,* exh. cat., Galeries Nationales du Grand Palais, Paris, 1996, p. 37, footnote 4 and p. 109, footnote 2.

We are grateful to Claire Lebeau for confirming the authenticity of this work.

COROT

Jean-Baptiste-Camille Corot, *Un Bassin à flot, circa* 1830. Fogg Art Museum, Harvard University Art Museums, Cambridge.

Previous spread: detail of present lot.

Upon his return from the first trip to Italy in 1828, Corot concentrated on ways to develop the experience he had gained and the pictorial material he had amassed during those three formative years. Overwhelmed by the beauty of Italy, the young artist began painting nature for its own sake and for the pure pleasure of it. Relatively little is known about the time between his return from Italy in 1828 and his second trip in 1834, but it appears that he traveled frequently, searching the countryside of France for landscapes that inspired him. Corot sought variety, exploring the different qualities in different regions: the serenity and hazy atmosphere of Ville d'Avray, the wild and rugged landscape around the Forest of Fontainebleau, the thick forests of the Morvan and the transparent and luminescent light of Normandy. The views he painted entirely or partially from nature on his return from Italy are among the most beautiful and accomplished in his oeuvre.

The port of Honfleur at the mouth of the Seine in Normandy figured frequently in the work of the artists of the Impressionist generation after Charles Baudelaire's visit of 1859 when he discovered the work of Eugène Boudin. Artists had been visiting this picturesque port since the end of the 18th century. Richard Parkes Bonington, Joseph Mallord William Turner, Paul Huet, Eugène Isabey and of course Corot were all guests at the celebrated inn at the Saint-Simeon farm, run by Mère Toutain and her daughter, who later played host to Gustave Courbet, Johan Bertold Jongkind, Boudin and the young Claude Monet. By choosing to paint in Honfleur, Corot was also following in the footsteps of his teacher Achille Michallon, who had painted in the ports along the Normandy coast as well.

"He is still the strongest. He anticipated everything."

—EDGAR DEGAS, 1883

"There is only one master here–Corot. We are nothing compared to him, nothing."

—CLAUDE MONET, 1897

The exact dates of Corot's visits to Normandy and to Honfleur in particular before 1825 are unclear, although some fifteen paintings featuring the landscape around Honfleur are documented by Robaut and Moreau-Nélaton. It is clear that what attracted the artist about Honfleur at this time was its port–the play of light on water, the rigging of the ships and the fishermen's houses. In 1830, Corot definitely stayed on the Normandy coast for a part of August and September, painting mostly the ocean and boats. The present canvas is the only work from this visit depicting the houses in the port.

These paintings exemplify an approach to landscape painting that was realistic, intimate and faithful to the topography of the actual site. They represent a new vision, which was also

Jean-Baptiste-Camille Corot, *Honfleur. Le Vieux Bassin*, 1830. Rhode Island School of Design, Providence.

evident in the work of Joseph Mallord William Turner and John Constable, and which would ultimately form the basis for the Impressionist movement in France. The critics of the day appreciated this unique sensibility that runs throughout Corot's oeuvre and saw in it the seeds of the new painting in France. Andre Michel, writing in 1896 and with the benefit of hindsight, observed, "If one could place on one side of a gallery the 'official' compositions that Corot painted in his first years-following the rules and for submission to the Salon to be judged by his masters and the public–and on the other side the…studies that he made on his own…one would be struck by the deep differences between them. He seems as constrained and forced in the one group as he is spontaneous, original and charming in the other" (*Notes sur l'art moderne (peinture): Corot, Ingres, Millet, Eug. Delacroix, Raffet, Meissonier, Puvis de Chavannes. À travers les Salons,* Paris, 1896, p. 14).

Honfleur, Maisons sur les quais provides a unique glimpse into the innate talent of the great master, created as it was before the artist had received any formal instruction in landscape painting. Here we see the young Corot's artistic talent in its raw state and understand the devotion of the artists of the Impressionist movement he inspired. We see the ability to render beautiful, clear light delineated by an astonishingly economic use of color and brushwork. Each stroke is just enough to describe the desired sensation; each detail is beautifully rendered. Corot's unique style, an aesthetic sensibility which would contribute to the re-orientation of the art of landscape painting, is already at hand. Corot sought to render the effects of light without any concessions to the picturesque. Gone is the underlying, precise drawing which was the basis of landscape painting up to that time. The fluidity and honesty of his palette, characteristics of Corot's mature landscapes, are already evident here. *Honfleur, Maisons sur les quais* is the extraordinary result of a young artist's exploration into the play of light on sky, stone, and water, seen through the transparent light of an afternoon along the Normandy coast. The palpable presence of Corot's large, rapid brushstrokes brings to mind the work of artists who followed after, such as Boudin and Jongkind and look forward to the work of the Impressionists, including Corot's student Camille Pissarro.

"Alfred Barr introduced us to the Wildenstein Gallery, and Peggy and I stopped in from time to time to see what Georges Wildenstein or his son, Daniel, could tempt us with. During a visit in 1950, we saw Corot's 'Houses on the Quay, Honfleur' and were immediately drawn to it.[…] We both still consider [it] to be one of Corot's most lovely waterfront scenes."

—DAVID ROCKEFELLER

514

ÉDOUARD MANET (1832–1883)

Chaussons de danse

signed 'Manet' (lower center)
oil on parchment laid down on paper
Diameter: 8⅜ in. (21.3 cm.)
Painted in 1879

$300,000-400,000

PROVENANCE

Benefit sale, Galerie de la Vie Moderne, Pavillon de l'Hippodrome, Paris, 18 December 1879 (donated by the artist).
Dr. Victor Simon, Paris; sale, Galerie Charpentier, Paris, 10 June 1955, lot O.
Katia Granoff, Paris.
Acquired from the above by the late owners, June 1956.

EXHIBITED

(possibly) Paris, Galerie Charpentier, *Les fleurs et les fruits depuis le romantisme,* December 1942-January 1943, no. 95 (titled *La Rose*).

LITERATURE

E. Bergerat, *La vie moderne,* 3 January 1880, p. 4 (illustrated).
A. Tabarant, *Manet, Histoire catalographique*, Paris, 1931, p. 366, no. 315.
P. Jamot and G. Wildenstein, *Manet, Catalogue critique,* Paris, 1932, vol. I, p. 98.
A. Tabarant, *Manet et ses oeuvres,* Paris, 1947, p. 372.
M. Venturi and S. Orienti, *L'opera pittorica di Edouard Manet,* Milan, 1967, p. 112.
D. Rouart and D. Wildenstein, *Edouard Manet, Catalogue raisonné,* Lausanne, 1975, vol. I, p. 252, no. 324 (illustrated).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, pp. 119-120, no. 26 (illustrated, p. 120; titled *Tambourine*).
H. Buchanan, "Edgar Degas and Ludovic Lepic, An Impressionist Friendship," *Cleveland Studies in the History of Art,* 1997, vol. II, pp. 65-66.

"While we were looking at Monet's 'Water Lilies' at the Granoff Gallery in Paris in 1956, we saw this painting done on parchment which had supposedly been the top of a tambourine…We bought it and the Monet 'Water Lilies' at the same time."

—DAVID ROCKEFELLER

Manet had a fascination with Spanish culture and art, in particular the work of Diego Velázquez, whose influence is felt in his earliest paintings. All things Spanish were very much on the minds of French artists, writers and musicians from the mid-19th century onwards, the result of the imperial ascendancy of Napoleon, who invaded Spain and set up his brother, Joseph, as king in 1808. The plundering of Spanish monasteries and palaces soon followed, resulting in the seizure and removal of hundreds of paintings. Following Napoleon's downfall, many of these works were restituted back to Spain to form the core of the new Museo del Prado in Madrid. With increasing knowledge of Spanish art came a growing taste for it, largely supplanting the supreme favor the French had traditionally accorded to Italian painting. The Prado became an obligatory stop for all cultural travelers to Spain.

Political turmoil in Spain during the mid-1830s and an inability to enforce the export ban on Spanish art allowed the French king Louis-Philippe, an ardent Hispanophile, to buy many Spanish artworks for his Galerie Espagnole in Paris. Following Louis-Philippe's death in exile in 1850, the contents of his museum were sold at auction in London, further dispersing fine Spanish paintings throughout the capitals of Europe. For the relatively brief time it was in existence, the Galerie Espagnole attracted painters such as Jean-François Millet, Théodore Chassériau, Jean-Baptiste Camille Corot and Gustave Courbet, who adapted the fundamental tenets of Spanish realism to their work. Manet was only fifteen when the Galerie Espagnole closed its doors, but there were now ample opportunities to study Spanish painting in French museums.

Manet's 1862 painting, *Le ballet espagnol* (fig. 1) is a demonstration of the artist's love of Spanish culture; the romantic stereotypes depicted reflect the exotic allure of Spain that permeated his environment. Here, Manet paints a troupe of Spanish dancers from the Royal Theater of Madrid, headed by the veteran and principal dancer Don Mariano Camprubi, who had first excited Paris audiences in 1834 dancing the bolero. The troupe performed at the Paris Hippodrome from August to November 1862, and during this period Manet arranged for several of the principal dancers to pose for him at the studio of his friend, Alfred Stevens.

The present work, painted in 1879, borrows from *Le ballet espagnol*. The legs of the two central figures, Camprubi and Anita Montez, are replicated, while the bouquet in the foreground of that painting has here been reduced to a single rose. Manet reversed the stance of the male dancer and angled the position of both figures to conform to the round format of the tambourine on which it is painted. Manet executed a total of seven tambourines with Spanish subjects. The tambourine itself is evocative of Spanish tradition, and the work as a whole therefore functions as an emblem of the artist's fascination with the Spanish manner. Manet donated this work to a benefit auction held on December 18, 1879 for flood victims in the small town of Murcia in southeastern Spain.

Edouard Manet, *Le ballet espagnol*, 1862. Phillips Collection, Washington, D.C.

Detail of *Le ballet espagnol*.

Opposite: detail of present lot..

515

JEAN-AUGUSTE-DOMINIQUE INGRES (1780–1867)

Louise Sophia Enrietta Catharina Ritter (Fräulein Ritter)

with signature and date 'Ingres. / .fec. rome. / 1817.' (lower left)
graphite and pink chalk
8¾ x 6½ in. (22.2 x 16.7 cm.)

$120,000–180,000

PROVENANCE

Johann Gotthard Reinhold, Hamburg (1838).
His widow, Minna Ritter, Hamburg (1846).
Their daughter, Louis Köster (née Marie Reinhold), Hamburg (1783).
Louis Koster (1880).
With Martin Birnbaum, New York;
acquired by Mrs. Abby Aldrich Rockefeller, 8 August 1931.
John D. Rockefeller, Jr.
Winthrop Rockefeller.
David Rockefeller, New York, 1 June 1974.

LITERATURE

H. Naef, "Zwei unveröffentlichte Ingres-Zeichnungen," *Schweizer Monatshefte*, March 1956, pp. 649-654.
H. Naef, "Zwei Ingres-Zeichnungen," *Rheinischer Merkur*, vol. XIII, October 1956, p. 8.
H. Naef, "Ein unveröffentlichtes Meisterwerk im Städelschen Kunstinstitut," *Die Welkunst*, 15 February 1958, p. 9.
M. Birnbaum, *The Last Romantic: The Story of More Than a Half-Century in the World of Art*, New York, 1960, p. 188.
H. Naef, "L'Exposition Ingres du Musée Fogg," *Bulletin du Musée Ingres*, vol. XXI, July 1967, p. 6, fig. 1.
A. Mongan, "Ingres as a Great Portrait Draughtsman," *Colloque Ingres (Montauban, 1967)*, Montauban, 1969, pp. 144 and 153, fig. 18.
H. Naef, *Die Bildniszeichnungen von J.-A.-D. Ingres*, Bern, 1977, vol. 1, p. 498, vol. 4, p. 274, no. 200 (illustrated).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 102, no. 16, (illustrated).
H. Naef, in G. Tinterow and P. Conisbee, eds., *Portraits by Ingres: Images of an Epoch*, exh. cat., The Metropolitan Museum of Art, New York, 1999, p. 88, no. 56.
C. Dufour Denison, *The Thaw Collection: Master Drawings and Oil Sketches. Acquisition Since* 1994, New York, 2002, p. 74, no. 34.
J. Tonkovich, "Revolutionary Artists," in *Drawn to Greatness. Master Drawings from the Thaw Collection*, ed. by J. Tonkovich, exh. cat., The Morgan Library & Museum, New York, 2017, p. 111.

EXHIBITED

New York, New School for Social Research, *Drawings of the Past and Present Times*, 14 November-9 December 1933 (without catalogue).
Fort Smith, Fort Smith Art Center, *Collectors Show*, 1966 (without catalogue).
Cambridge (MA), Fogg Art Museum, *Ingres Centennial Exhibition: Drawings, Watercolors and Oil Sketches from American Collections*, 12 February-9 April 1967, no. 43 (catalogue by A. Mongan and H. Naef).

Executed by Ingres during his second Roman stay, the present work is part of a group of three portrait drawings commissioned by Johann Gotthard Reinhold (1771-1838), Dutch Ambassador to Rome from 1814 to 1827. The series includes an 1816 portrait of the Ambassador's sister (Frankfurt, Städel Museum; Naef, *op. cit.*, vol. 4, no. 185, ill.), his wife, Sophie Amalie Reinhold (née Ritter), with their children (New York, The Morgan Library & Museum, Thaw Collection; *op. cit.*, no. 149, ill., and Tonkovich, *op. cit.*, 2017, no. 202, ill.), and the present one, featuring his sister-in-law, Louise Sophia Henrietta Catharina Ritter (b. 1781), seen in half length. Following his signature technique, Ingres finely rendered the sitter's face with delicate lines in graphite and sketched the rest of the body and the gown in a less finished manner. Together with the above-mentioned portrait of Sophie Amalie Reinhold, the present work entered the Rockefeller collections in 1931, when it was purchased by Abby Aldrich Rockefeller from the New York dealer Martin Birnbaum (*op. cit.*, 1960, p. 188).

Ingres.
pinx. Rome
1817.

516

EDGAR DEGAS (1834-1917)

Femme assise dans un jardin

oil on canvas
13 x 16 in. (33 x 40.7 cm.)
Painted in New Orleans, 1872-1873

$1,000,000-1,500,000

PROVENANCE

Estate of the artist; sale, Hôtel Drouot, Paris, 15-16 November 1918, lot 32.
Alphonse Kann, Saint-Germain-en-Laye (by 1924).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg, November 1941 (ERR No. KA 37);
Recovered by the Monuments, Fine Art and Archives Section at Alt Aussee, Austria (No. 174/2);
Transferred to the Munich Central Collecting Point, 20 June 1945 (MCCP No. 180/2);
Returned to France 18 April 1946 and restituted to Alphonse Kann, 11 July 1947.
Galerie Bernheim-Jeune et Cie., Paris (1956).
Acquired from the above by the late owners, July 1956.

EXHIBITED

Paris, Galeries Georges Petit, *Degas*, April-May 1924, p. 24, no. 21.
Paris, Musée de l'Orangerie, *Degas, Portraitiste, Sculpteur*, July-October 1931, p. 62, no. 70 (dated *circa* 1880 and titled *Portrait de jeune femme*).

LITERATURE

P.A. Lemoisne, *Degas et son oeuvre*, Paris, 1946, vol. II, p. 160, no. 315 (illustrated, p. 161; with incorrect provenance).
J.S. Boggs, *Portraits by Degas*, Berkeley, 1962, p. 126.
J.B. Byrnes, *Edgar Degas, His Family and Friends in New Orleans*, exh. cat., Isaac Delgado Museum of Art, New Orleans, May-June 1965, p. 50 (illustrated, fig. 23).
F. Russoli and F. Minervino, *L'opera completa di Degas*, Milan, 1970, p. 102, no. 354 (illustrated; titled *Donna in poltrona, all'aperto*).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 131-132, no. 35 (illustrated in color, p. 131).
G. Feigenbaum, *Degas and New Orleans, A French Impressionist in America*, exh. cat., New Orleans Museum of Art, 1999, p. 193, no. 21b (illustrated in color; dated *circa* 1868-1873 and titled *Young Woman Seated in Garden*).

On 12 October 1872, Degas set out from Liverpool on a paddle steamer called the *Scotia*, bound for his mother's birthplace of New Orleans. At age 38, he was at a turning point in his career. Along with Manet, he had become a leading figure among the artists who gathered at the Café Guerbois in Paris, set on contravening Salon traditions and forging a revolutionary modern mode of painting. He had begun to develop a repertoire of contemporary-life themes and had just sold two ballet pictures to Durand-Ruel, the emerging impresario of the movement. He was eager, however, for a break from Paris, having suffered through the Prussian siege and the slaughter of the Commune the previous year. Hence, when his brother René—who had moved to New Orleans in 1865 to seek his fortune—prepared to set sail after a summer in Paris, Degas decided to join him.

Although he initially planned only a two-month visit, Degas ended up staying until March 1873 with his uncle Michel Musson, a successful cotton merchant, and Michel's wife Odile. Also living in the family home were the couple's three grown daughters—one of whom, Estelle, was married to René—and their own children, six in total plus a seventh on the way. Eschewing the exotic and unfamiliar subjects that he found in New Orleans, Degas spent most of his visit painting the women and children in the family—at least when they would acquiesce. "Nothing is more difficult than doing family portraits," he lamented. "To make a cousin sit for you who is feeding an imp of two months is quite hard work" (quoted in *Degas*, exh. cat., The Metropolitan Museum of Art, New York, 1988, p. 180). *Femme assise dans un jardin* is part of this extraordinary series of portraits, hauntingly melancholy in mood, all of which Degas brought back with him to Paris and kept in his studio until his death.

Rather than focusing on his cousins' individuality, Degas allowed a family resemblance to dominate, perhaps summoning memories of his own mother, a dark-eyed Creole beauty who had died when he was thirteen. The present painting has conventionally been identified as an image of Désirée, the eldest of the three Musson sisters and the only one to remain unwed. The artist had developed a particular affection for Désirée when she, Estelle, and Odile visited France in 1863-1865 to escape the privations of New Orleans during the Civil War. He even seems to have briefly considered following in his brother's footsteps by marrying a cousin. "I am thirsting for order," Degas wrote to Henri Rouart. "I do not even regard a good woman as the enemy of this new method of existence" (quoted in, *ibid.*, p. 182).

Another possibility, however, is that *Femme assise dans un jardin* depicts the middle Musson sister Mathilde, whom Degas rendered on another occasion as a coquettish Southern belle on the veranda of the family home (Lemoisne, no. 318). "There is a sexual confidence in her bearing," Jean Sutherland Boggs wrote about the present sitter, "and the expression of her eyebrows, eyes, and mouth that do not suggest Désirée" (exh. cat., *op. cit.*, 1999, p. 193). The model lies back languorously on a chaise in the intimate, enclosed setting of the family garden, eyes closed in slumber, a white scarf protecting her head from the southern sun. Perhaps she is simply indulging in a midday siesta, the heat producing a certain lassitude, or perhaps she has taken ill; Mathilde would die tragically young in 1878. "In any case the pain seems to be a passing affair, and we are free to take pleasure in the sight of a pretty young woman drowsing in a garden," Boggs concluded (*ibid.*, p. 193).

Edgar Degas, *Femme assise près d'un balcon*, 1872-1873. Ordrupgaard, Copenhagen.

Opposite: detail of present lot.

Following spread: Detail of lot 517.

517

HENRI FANTIN-LATOUR (1836–1904)

Roses dans un verre droit

signed and dated 'Fantin. 82' (lower left)
oil on canvas
14⅞ x 13 in. (37.8 x 33 cm.)
Painted in 1882

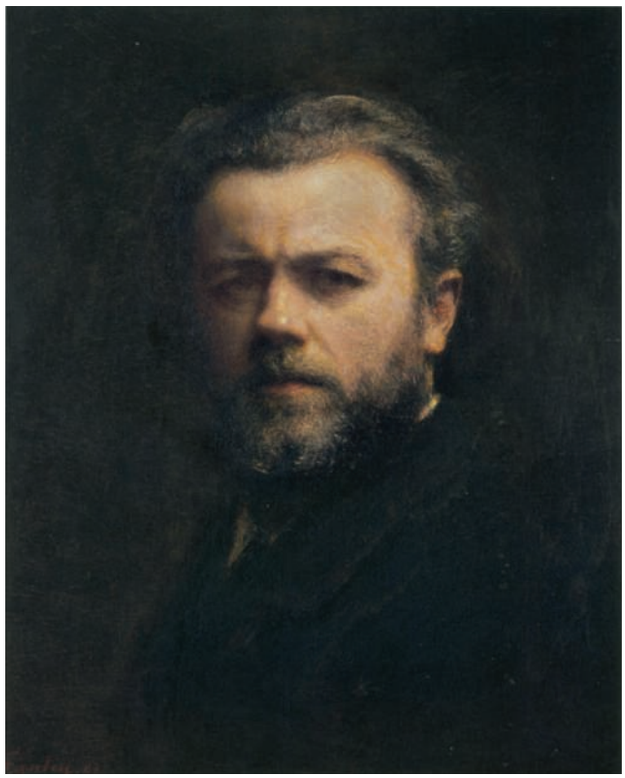
$400,000-600,000

PROVENANCE
John Levy Galleries, New York.
M. Knoedler & Co., Inc., New York (acquired from the above, January 1950).
Acquired from the above by the late owners, December 1950.

LITERATURE
Mme Fantin-Latour, *Catalogue de l'oeuvre complet de Fantin-Latour,* Paris, 1911, p. 111, no. 1090 (with incorrect dimensions).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, p. 123, no. 28 (illustrated in color).

Brame et Lorenceau will include this work in their forthcoming Fantin-Latour *catalogue raisonné des peintures et pastels*.

Fantin 82



While Fantin-Latour painted all varieties of flowers, often mixing them in a single composition, his sensuous, sensitive treatment of roses was especially prized and significantly contributed to his fame as the leading painter of floral still-lifes during the late 19th century. Roses were widely popular in Victorian England, where Fantin developed the most steady and reliable market for his flower paintings. England surpassed France to become the world's leader in rose cultivation; a rosarium constructed in Abner Park Cemetery, northeast London, in 1840, possessed a collection numbering more than a thousand cultivars, varieties, and species.

The rose is the supreme test of a flower painter's skill. The artist must impart a convincing sense of roundness and weight to the densely layered blossoms of the most complex varieties—the tea rose, noisette, and hybrid perpetuals (the latter developed by the Victorians)—while at the same time suggesting the lightness and delicacy of the individual petals.

"It is in his roses that Fantin has no equal," the painter Jacques-Émile Blanche wrote. "The rose—so complicated in its design, contours and color, in its rolls and curls, now fluted like the decoration of a fashionable hat, round and smooth, now like a button or a woman's breast—no one understood them better than Fantin. He confers a kind of nobility on the rose, which so many watercolorists have rendered insipid and insignificant by their bits of coloring on vellum, screens, and fans. He bathes it in light and air, uncovering with the point of his scraper the canvas… beneath layers of color, so creating these interstices through which the painting breathes… He captures the physiognomy of the flower he is copying; it is that particular flower and not another on the same stem: he draws and constructs the flower, and does not satisfy himself with giving an impression of it through bright, cleverly juxtaposed splashes of color" ("Fantin-Latour," *Revue de Paris*, 15 May 1906, pp. 311-312).

Dispensing with the complicated, overly abundant compositions in which most floral painters liked to show off their skills, Fantin preferred to work with simpler arrangements that allowed him to focus attention on the delicate qualities of the blossoms themselves, a quality his English collectors particularly appreciated. The close harmony of white and pale pink blossoms in the present still-life reflects the taste, in both Paris and London, for the "symphony" paintings of James McNeill Whistler, since 1858 Fantin's close friend, colleague, and advocate.

By the mid-1870s Fantin was disheartened by the lack of recognition for his flower paintings in the official Paris Salon, and an association with the dealer Durand-Ruel lasted only a few years. The collectors Edwin and Ruth Edwards, on Whistler's recommendation, became Fantin's exclusive agents in Britain; Ruth continued in this capacity following her husband's death in 1879. Fantin exhibited annually at the Royal Academy in London. Such became the desirability of his flower paintings in England that Fantin no longer depended on arranged commissions and the accompanying requirements that dictated the content of his compositions—he was free to paint as he wished, with reasonable certainty that his pictures would find eager buyers.

Henri Fantin-Latour, *Autoportrait*, 1883. Galleria degli Uffizi, Florence.

Opposite: detail of present lot.

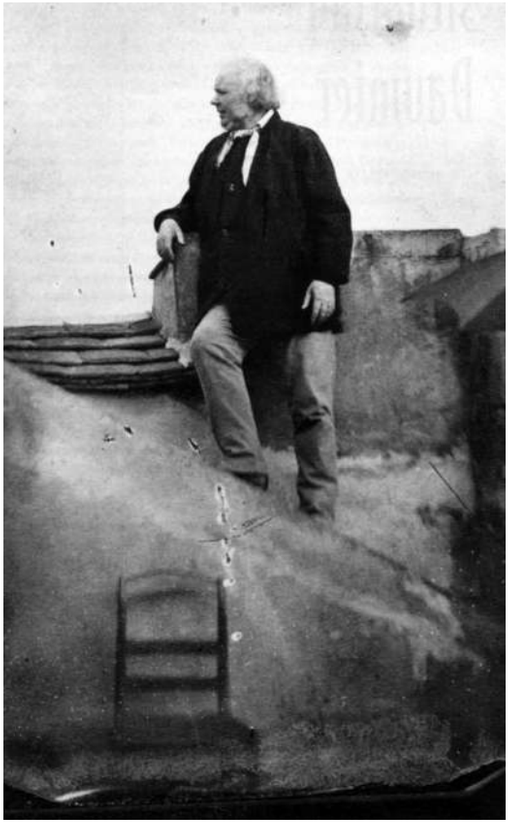
518

HONORÉ DAUMIER (1808–1879)

Les laveuses du quai d'Anjou (Les blanchisseuses—Les laveuses sur l'escalier)

signed 'h. Daumier' (lower right)
oil on panel
18¼ x 12⅞ in. (46.4 x 32.6 cm.)
Painted in 1850-1852

$700,000-1,000,000



Honoré Daumier on the roof of his studio, 9 quai d'Anjou, Paris, *circa* 1860. Unknown photographer. Photo: Apic/Getty Images.

PROVENANCE

Arsène Alexandre, Paris; sale, Galerie Georges Petit, Paris, 18 May 1903, lot 16.
Graat et Madoulé, Paris.
Uhle Collection, Dresden.
Max Silberberg, Breslau (by 1926); his forced sale, Paul Graupe, Berlin, 23 March 1935, lot 23.
Galerie Matthiesen, Berlin.
Karl Goeritz, Chemnitz and London.
Irmgard Goeritz Selver, New York (by descent from the above, 1939 and until at least June 1961).
Otto Wertheimer (Galerie Les Tourettes), Basel.
Wildenstein & Co., Inc., New York.
Acquired from the above by the late owners, January 1965.

The present work is being offered for sale pursuant to a settlement agreement between the consignor and the heir of Max Silberberg. This resolves any dispute over ownership of the work and title will pass to the buyer.

EXHIBITED

Berlin, Galerie Matthiesen, *Honoré Daumier, Gemälde, Aquarelle, Zeichnungen, Plastik*, February-March 1926, no. 30.
London, The Leicester Galleries, *Paintings, Drawings and Lithographs by Honoré Daumier*, June 1936, p. 23, no. 90 (illustrated).
London, Tate Gallery, *Daumier, Paintings and Drawings*, June-July 1961, pp. 12 and 40, no. 71 (illustrated, pl. 23a).

LITERATURE

E. Klossowski, *Honoré Daumier,* Munich, 1923, p. 106, no. 221 (illustrated, pl. 93).
E. Fuchs, *Der Maler Daumier,* Munich, 1930, p. 49 (illustrated, pl. 74).
K. Scheffler, "Die Sammlung Max Silberberg," *Kunst und Künstler,* vol. XXX, October 1931, p. 6.
J. Lassaigne, *Daumier,* Paris, 1938, p. 167 (illustrated, pl. 94).
C. Schweicher, *Daumier,* Paris, 1953 (illustrated, pl. 34).
J. Adhémar, *Honoré Daumier,* Paris, 1954, p. 124 (illustrated, pl. 113; dated *circa* 1860-1862).
K.E. Maison, "Daumier's Painted Replicas," *Gazette des Beaux-Arts,* vol. LVII, May-June 1961, p. 371.
K.E. Maison, *Honoré Daumier, Catalogue Raisonné of the Paintings, Watercolours and Drawings*, London, 1968, vol. I, p. 74, no. I-40 (illustrated, pl. 36).
L. Barzini, *L'opera pittorica completa di Daumier,* Milan, 1971, p. 92, no. 53 (illustrated).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, pp. 111-112, no. 22 (illustrated in color, p. 111).

Honoré Daumier, *Les laveuses du quai d'Anjou*, 1850-1852. Believed to have been destroyed during World War II.

Honoré Daumier, *Le Fardeau*, 1850-1853. Národní Galerie, Prague.

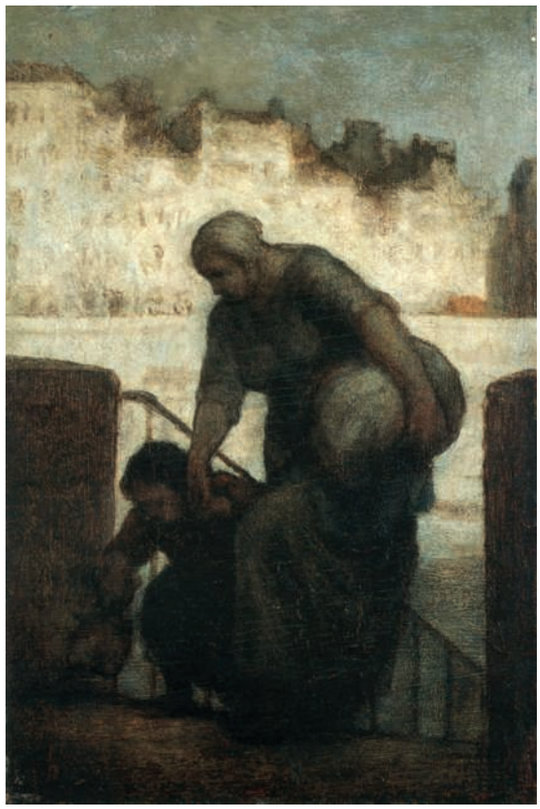
From around 1841 until 1861, Daumier resided and maintained his studio on the top floor at 9, quai d'Anjou, on the Île Saint-Louis in the heart of Paris. Washerwomen were a frequent sight along the quay as they brought their bundles of clothing and linens to and from the Seine. The artist made a sketch of two such *laveuses*, probably done *in situ*, on the side of a sheet that was later cut down; this drawing also incorporates a perspective diagram for the scene (Maison, no. II-708). While one of the women descends the steps to the laundry barge below, moored to the embankment, there to begin her back-breaking work, the other, having climbed back to the street, departs with her finished load.

From this sketch Daumier painted the present oil on panel, which is the sole existing painting of this subject. A larger version of this painting (Maison, no. I-41), was formerly in the Otto Gerstenberg collection, Berlin, and is believed to have been destroyed during the Second World War. The illustration in Maison was reproduced from "the only existing photographic record of [this] work of some importance" (*op. cit.*, 1968, vol. I, p. 75). The smaller scale of Daumier's initial conception, the powerful concentration of chiaroscuro contrasts within this sinister, Dante-like setting, as well as the artist's less detailed treatment of his figures, presented more as wraith-like silhouettes, all contribute to a vague and mysterious sense of foreboding. These qualities are perhaps some consolation for the loss of the larger panel.

The environment as it was in Daumier's day is much the same today. The viewer looks northwest along the *rive droite* arm of the Seine; beyond the steps an arch of the Pont Marie comes into view. From Daumier's low vantage point, the composition is precipitously oblique. The ascending lines of the step railings appear to merge with the distant skyline, and proceed even higher along the contour of the stone wall at upper left to the very corner of the panel. Within this extreme, almost cliff-like environment, the loads which the two women bear seem all the heavier; the height they descend and must then climb, fully laden, becomes with every step an ordeal, as if in the myth of Sisyphus. They repeat this routine several or more times each day, day after day.

Daumier also painted during the early 1850s three depictions of a laundry woman seen close up, in which she emerges more expressively as an individual, with a young child in tow, entitled *Le Fardeau*, "The Burden" (Maison nos. I-37, -42, and -43). The three versions of *Une Blanchisseuse* are the apotheosis of this theme (Maison nos. I-84, -159, and -160). In these three paintings, the forthright naturalism of Daumier's rendering, as well as the sheer probity of his empathy for this subject, disarm any suggestion of sentimentality. Vincent Van Gogh, for one, admired Daumier as much as he did Jean-François Millet, both as powerful truth-sayers, the one for the urban poor, the other for the rural peasant.

Paris attracted many young women, often still in their early teens, from large rural families devastated by the loss of their land and mounting debt. These uneducated, unskilled, and disadvantaged female refugees might connect in Paris with a laborer or workingman, have a child or two before he moved on, while they were left to struggle on their own, with no resources other than their innate instincts for survival and to protect their young. The poet Théodore de Banville called attention to a version of *Le Fardeau*: "Is it not the very picture, tender and desolate, of Destitution?" (quoted in *Daumier*, exh. cat., National Gallery of Canada, Ottawa, 1999, p. 310). Artists often cheaply hired their models from the vast ranks of these unfortunate women. Cleaning and washing were their most common occupations, and many found themselves resorting to occasional or frequent prostitution to sustain themselves and their children.



Honoré Daumier, *Une Blanchisseuse*, 1855-1856. Albright-Knox Art Gallery, Buffalo.

Honoré Daumier, *La sortie du bateau à lessive*, 1861-1863. The Metropolitan Museum of Art, New York.

"Oh yes, they have a bad reputation," J.-K. Huysmans wrote of laundresses in his *Parisian Sketches* in 1880. "Oh yes, the young ones flirt, mad for love, and have a right old time on leaving the washhouse! And what of it? Do you think their lives are easy and that they haven't the right to bury the dreariness of a long day in the bottom of a wine bottle or a bed? Oh, how they love and how they drink! Because to work standing up, under a rain constantly falling from washing hanging on lines, to feel the water creep over the hairs of your neck and run slowly down the middle of your back, to breathe steam from the laundry in big gulps, to have your loins burnt by the fire of the furnace, to carry cartloads of sheets over your shoulder, to stagger under the weight of an enormous basket, to walk, to run, never to rest… such is their terrible job, their terrible life!

"After wandering fruitlessly around the Rue aux Ours market until nine o'clock in the morning in search of a patroness desperate to have some laundry done, they run aground, catarrhal, in that *quartier* drenched by the sickly, snuff and medlar-colored waters of the river. Squatting there from the first blush of dawn till the last mists of evening, next to monstrosities dressed in rags, topped with headscarves and buried up to their armpits in barrels, they soap for all they are worth, pummeling the laundry draining on boards with their battledores" (trans. B. King, London, 2004, pp. 77-78).

Daumier understood the plight in which this underclass of women found themselves, lacking few if any options for improving their lot. In *Les laveuses du quai d'Anjou* the artist bore witness to the descent into the deep pit of such a life—"this Passion play, their stations of the Cross," as Huysmans described it (*ibid.*)—while at the same time holding out some hope for an escape, a return to the light above.

There is in the present *Laveuses* the monumentality of feeling that only a compelling revelation of insight and understanding can bring to a painting. Arsène Alexandre, the first owner of this panel, was a leading critic at the turn of the 20th century, and in 1888 published the first major study of Daumier and his art. Paul Sébillot wrote in 1878 that Daumier, like Millet, could reveal "the noble aspect of common things," and described in the final, lost version of *Les laveuses du quai d'Anjou* the "two women of the people on the steps" as displaying "the epic bearing of goddesses in frescoes painted by the Masters." Another reviewer thought that Daumier's figures, "treading the pavement of the streets, the tiles of the wash houses, and the embankments of the quays," possessed "the epic look Michelangelo lent his prophets and his sibyls" (quoted in exh. cat., *op. cit.*, 1999, p. 314).

"Mother had in her collection at 10 West 54th Street and subsequently in her sitting room at Kykuit some Daumier watercolors and prints which I had always admired. Thus I was very pleased when Alfred Barr brought to our attention this fine Daumier oil. It is somewhat similar to a watercolor of Paris washerwomen that Mother had, which ultimately went to my brother Winthrop."

—DAVID ROCKEFELLER

519

JEAN-LOUIS FORAIN (1852–1931)

La femme aux affiches

signed 'jean louis forain' (lower left)
oil on canvas
22 x 18⅜ in. (55.9 x 46 cm.)
Painted *circa* 1880-1885

$500,000-700,000

Jean-Louis Forain. Photograph by Paul Nadar.
Photo: © RMN-Grand Palais / Art Resource, NY.

PROVENANCE

Galerie Paul Rosenberg, Paris (by 1917).
Kirster Littorin, Stockholm; sale, Bukowskis, Stockholm, 7 September 1932, lot 107.
Lieutenant-Colonel Rosander, Stockholm (acquired at the above sale).
Ernst A. Kruger, New York.
M. Knoedler & Co., Inc., New York (acquired from the above, 1937).
Abby Aldrich Rockefeller and John D. Rockefeller, Jr., New York (acquired from the above, July 1937).
Laurance Spelman Rockefeller, New York (gift from the above, June 1947).
Acquired from the estate of the above by the late owner, February 2005.

LITERATURE

C.G. Laurin, *Konsthistoria, Sjunde Skolupplagan*, Stockholm, 1919, pp. 652-653.
"Neuere Gemälde, Möbel," *Die Weltkunst*, vol. IV, no. 35, 28 August 1932, p. 3 (illustrated).
G. Lowry, intro., *The David and Peggy Rockefeller Collection: Supplement*, New York, 2015, vol. V, pp. 24-25, no. 2 (illustrated in color, p. 24).

Florence Valdès-Forain will include this work in her forthcoming Forain *catalogue raisonné*.

LE PANT
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jean louis forain

Imprimerie P. Lacourière-Falconer,
Two Women in Afternoon Dresses, printed in *Journal des Demoiselles et Petit Courrier des Dames Réunis*, 1884.

Morris column with theater advertisements, Place Saint-Sulpice. Photograph by Eugène Atget. Photo: © BnF, Dist. RMN-Grand Palais / Art Resource, NY.

Painted in the early 1880s, Forain's *La femme aux affiches* offers a brief glimpse into the artist's personal experiences of travelling through the bustling streets of Paris during the early years of the *Belle Époque*, as flashes of modernity began to dramatically alter the very fabric of the city and its identity. A regular contributor to the contemporary journals and news outlets of his day, Forain earned a reputation throughout Paris as an insightful and satirical illustrator, unafraid to take aim at the prevailing social codes and habits of the city's well-to-do inhabitants. Demonstrating an acute ability for capturing the subtle nuances of class and etiquette that colored even the most prosaic of interactions, Forain became an astute chronicler of the gradually shifting social and power structures of the period, as traditional boundaries between the classes began to disappear. A keen observer of life, Forain slipped easily into the role of the typical *flâneur*, absorbing the city's sights and sounds, experiencing its play of life first-hand, using the numerous scenes of *la vie Parisienne* that he encountered while strolling along the capital's boulevards as the primary inspiration for his compositions.

In *La femme aux affiches*, Forain immortalizes one of these fleeting encounters, painting a portrait of one of the fashionable young women who populated the city's boulevards as they went about their daily business. This anonymous lady, elegantly dressed in a rich plum-colored hat adorned with flowers and ribbons, stares straight out at the viewer, her large, almond shaped eyes drawing us in to her world and holding our gaze, despite the bright colors and bold graphics of the posters which adorn the newsstand behind her. Capturing the varying textures and details of her costume with the briefest of brushstrokes, from the play of light on the sleeve of her dress to the intricate design of her earring, Forain illustrates the importance of fashion and appearance in the lives of these young women, while also perhaps casting a critical eye on the changing role of clothing as a means of identifying social status during this period. Indeed, there is a certain ambiguity as to his subject's identity—this young woman might be a well-to-do middle-class figure out for a day's shopping, or perhaps an aspiring actress or ballet dancer on her way to an audition, or even an enterprising sales assistant from one of the city's glamorous department stores. As such, she remains a figure of mystery, an enigmatic, elegant woman who briefly captured Forain's attention, and through the power of her gaze, left an indelible impression on the artist's memory.

520

KEES VAN DONGEN (1877–1968)

Cannes, la femme au chien

signed 'Van Dongen.' (lower left)
oil on canvas
21⅞ x 13 in. (55.6 x 33.2 cm.)
Painted *circa* 1927

$300,000-500,000

PROVENANCE
Jean-Arthur Fontaine, Paris (by 1930); sale, Hôtel Drouot, Paris, 2 December 1936, lot 37.
Mr. Winhecker (acquired at the above sale).
Dr. Marinus Johannes van Tussenbroek, Haarlem.
E.J. van Wisselingh & Co., Amsterdam (acquired from the above).
Acquired from the above by the late owners, December 1953.

EXHIBITED
Toronto, Laing Galleries, *Selected French Paintings XIX & XX Century,* December 1953.

LITERATURE
F. Fosca, "La collection Jean-Arthur Fontaine," *L'Amour de l'art,* vol. XI, May 1930, p. 207 (titled *Promeneuse*).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, p. 289, no. 115 (illustrated).

This work will be included in the forthcoming Kees van Dongen Digital *Catalogue Raisonné,* currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

Van Dongen at Deauville. Unknown photographer.

After Van Dongen achieved critical success at the Salon des Indépendants and Salon d'Automne of 1904, his career took off; shortly thereafter the Galerie Vollard held his first solo-exhibition. Critics noted that Van Dongen painted with passion in a dynamic style with vivid colors and free forms which he shared with the Fauve painters. Throughout his career, Van Dongen maintained this expressive, exuberant style of painting.

In 1917, the fashion director Léa (Jasmy) Jacob introduced Van Dongen into the life of the *beau monde*, the new fashionable circle in Paris. After painting prostitutes and cabaret singers, Van Dongen turned his attention to the glamour of high society after World War I. He swiftly became the most fashionable portrait painter in 1920s Paris. In the summer, he followed the city's elite to the luxurious beach resorts of Cannes and Deauville, which attracted vacationers and artists alike to their picturesque boardwalks, sandy beaches, casinos and racecourses. In *Cannes, la femme au chien,* Van Dongen portrays a young woman with an umbrella walking along the glistening seaside with her pet dog; the figures' reflections are echoed by the artist's signature, to which he cleverly added its own reflection on the wet strand.

Vila Bongue.

521

PIERRE BONNARD (1867–1947)

Boulevard des Batignolles

signed 'Bonnard' (lower left)
oil on canvas
22⅞ x 14⅛ in. (58 x 35.8 cm.)
Painted *circa* 1901

$800,000-1,200,000

PROVENANCE

Galerie Bernheim-Jeune et Cie., Paris (acquired from the artist, 1935).
Sam Salz, Inc., New York (acquired from the above).
Anon. sale, Hôtel Drouot, Paris, 12 May 1939, lot 43.
Léon Delaroche, Paris.
Private collection, Paris (by descent from the above, 1998).
Private collection, Europe; sale, Christie's, New York, 8 November 2006, lot 69.
Acquired at the above sale by the late owner.

EXHIBITED

Paris, Galerie Bernheim-Jeune et Cie., November 1906, no. 26.
New York, Wildenstein & Co., Inc., *Bonnard,* March 1934, p. 13, no. 2 (dated 1906).

LITERATURE

C. Roger-Marx, *Bonnard,* Paris, 1950, p. 3 (illustrated, pl. I).
F. Hazan, ed., *Dictionnaire de la peinture moderne,* Paris, 1954, p. 29 (illustrated in color).
J. and H. Dauberville, *Bonnard, Catalogue raisonné de l'oeuvre peint, 1888-1905,* Paris, 1992, vol. I, p. 260, no. 268 (illustrated).
G. Lowry, intro., *The David and Peggy Rockefeller Collection: Supplement,* New York, 2015, pp. 41-42, no. 8 (illustrated in color, p. 41).

In 1889, at the age of twenty-one, Bonnard rented the first in a succession of studios at the foot of bohemian Montmartre, in "a rather seedy district"—so he wrote to his mother—centered on the Place de Clichy. The quotidian spectacle that unfolded on these unpretentious streets provided the artist with seemingly inexhaustible subject matter for more than a decade, into the opening years of the new century. On his ritual early-morning walks, Bonnard was constantly alert to the shock of an image—to fugitive sensations, momentary encounters, and unexpected incidents glimpsed in passing that sparked his impulse to begin a canvas. "It was in the metropolis," Timothy Hyman has written, "that he first developed the faculty of passive attention, of waiting for that sudden welling-up of excited recognition, when a spatial arrangement locks perfectly into place, and a situation becomes an image" (*Bonnard*, London, 1998, p. 46).

In the present canvas, Bonnard adopted an elevated vantage point, looking frontally across the bustling Boulevard des Batignolles onto a familiar urban panorama of narrow, six-story apartment buildings with small shops on the ground floor. The flat façades rise parallel to the edges of the composition like a theatrical backdrop, while the horizontal bands of the street and sidewalk function as a shallow proscenium in the foreground. Within this stable geometric schema, rendered in a unified symphony of gray tones, Bonnard captured the myriad moments of anecdotal interest that comprise the subjective experience of the city street, here viewed on an overcast day in winter. An apron-clad woman at the far left pushes a cart full of bright, hothouse flowers; a cyclist leans forward over his handlebars, attempting to catch up with a horse-drawn carriage; two dogs circle one another in an expression of mutual interest, as muffled pedestrians scurry by unaware.

Bonnard's conception of pictorial space as a stage dates back to the early 1890s, at the height of his involvement with the Nabi group, when he joined his colleague Édouard Vuillard in designing sets for Symbolist theater productions and experimental puppet shows. By the turn of the century, when he painted the present scene, he had begun to seek ways of reconciling the highly decorative art form favored by the Nabis with the immediacy of direct experience—"the theater of the everyday," as he described it. The seemingly casual cropping of this composition, inspired by Japanese *ukiyo-e* prints and the new technology of the Kodak snapshot, conveys all the freshness and informality of the first glance, while simultaneously reinforcing the underlying grid-like structure of the image. Like a detail excerpted from a larger whole, the passing procession of figures represents the irregular ebb and flow of city life that cannot be rendered in its entirety—the fragmentation of reality as a definitive tenet of modernism.

Bonnard in Grand-Lemps, *circa* 1906. Photograph by Vuillard. Photo: © RMN-Grand Palais / Art Resource, NY.

Camille Pissarro, *Boulevard des Italiens, matin, effet de soleil*, 1897. National Gallery of Art, Chester Dale Collection, Washington, D.C.

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ÉDOUARD VUILLARD (1868–1940)

Le grenier de la Grangette à Valvins

signed and dated 'Vuillard 97' (upper right)
oil on board laid down on cradled panel
18 x 25⅞ in. (45.8 x 65.7 cm.)
Painted in 1897

$600,000-800,000

PROVENANCE

Ambroise Vollard, Paris (acquired from the artist, *circa* 1899).
M. Schmoll, Paris.
Fritz Nathan, St. Gallen (by 1946).
Dr. Christoph Bernouilli, Basel.
Jacques Seligmann & Co., Inc., New York (October 1947).
Samuel H. Maslon, Minneapolis (January 1956).
E.V. Thaw & Co., Inc., New York.
Arthur Tooth & Sons, Ltd., London.
B.E. Bensinger, Chicago (1966).
William Kennedy, New York.
H. Wendell Cherry, Kentucky (by 1971).
Maurice Sternberg, Chicago.
Jack S. Josey, Houston (by 1982).
Anon. sale, Sotheby's, New York, 18 November 1986, lot 28.
Acquired at the above sale by the late owners.

EXHIBITED

Kunsthalle Bern, *Edouard Vuillard, Alexander Müllegg*, June-July 1946, no. 69 (titled *Mansarde*).
The Cleveland Museum of Art and New York, The Museum of Modern Art, *Edouard Vuillard*, January-June 1954, pp. 16 and 102 (illustrated in color, pl. 45; titled *Room Under the Eaves*).
The Detroit Institute of Arts, *The Two Sides of The Medal, French Painting from Gérôme to Gauguin*, 1954, p. 60, no. 136 (titled *The Attic Studio*).
The Minneapolis Institute of Arts, 1956 (on loan).
The Minneapolis Institute of Arts, *Drawings, Paintings & Sculpture from Three Private Collections*, July-August 1960, no. 119 (titled *Room Under the Eaves*).
London, Arthur Tooth & Sons, Ltd., *Paris-Londres*, April-May 1966, no. 23 (illustrated; titled *La Mansarde*).
The Art Institute of Chicago, *Masterpieces from Private Collections in Chicago*, July-August 1969 (titled *The Mansard (M. and Mme Nathanson)*).
Toronto, Art Gallery of Ontario; San Francisco, California Palace of the Legion of Honor and The Art Institute of Chicago, *Edouard Vuillard*, September 1971-March 1972, p. 230, no. 43 (illustrated).
Amarillo Art Center, *Early French Moderns, The Genesis of The Modern Era*, August-November 1982, no. 26 (illustrated in color; dated 1892 and titled *Room Under the Eaves*).
Washington D.C., National Gallery of Art; Paris, Grand Palais and London, Royal Academy of Arts, *Edouard Vuillard*, January 2003-April 2004, p. 213, no. 145 (illustrated in color, pp. 214-215; dated 1896).

LITERATURE

A. Gold and R. Fizdale, *The Life of Misia Sert*, New York, 1980, p. 58 (titled *Room Under the Eaves*).
A. Georges, *Symbolisme et décor, Vuillard, 1888-1905*, Ph.D. Diss., Panthéon Sorbonne, Paris, 1982, p. 154.
S. Preston, *Edouard Vuillard*, New York, 1985, p. 72 (illustrated in color, p. 73; titled *Room Under the Eaves*).
P. Ciaffa, *The Portraits of Edouard Vuillard*, Ph.D. Diss., Columbia University, New York, 1985, pp. 252-253 (illustrated fig. 118).
D. Mahon, *The Yellow Book*, Winston-Salem, 1998 (detail illustrated in color on the cover; titled *Chambre Sous L'Avant-Toit*).
A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable, Catalogue critique des peintures et pastels*, Paris, 2003, vol. I, p. 466, no. VI-12 (illustrated in color; dated 1896).

"We knew of the existence of this painting because we had seen it reproduced in a book on Vuillard more than fifteen years ago. Indeed, when Peggy first saw the color illustration, she was so attracted to the blue ceiling between the ancient wooden beams that she used it as a model for the ceiling of our living room at Ringing Point in Maine. Fourteen years after our Maine house was built, we were looking in [an auction] catalogue and to our complete surprise found that 'Room Under the Eaves' was for sale. We like it even more in real life and are thrilled that we were successful bidders."

–DAVID ROCKEFELLER

Edouard Vuillard, *Scène d'intérieur*, dit *Intérieur*, Mystère, 1896. Sold, Christie's New York, 11 May 1989, lot 267.

Opposite: detail of present lot.

An Impressionist's brilliant sunlight was normally of limited use to Vuillard while he was working, even by day, in the intimate domestic settings that he made his *métier*. He instead depended upon, preferred, and—as if he were a stage director—became expert at employing artificial lighting, revealing effects that while familiar and prosaic, subtly evoked epiphanies of quiet poetry and latent drama. During the mid- and late 1890s, Vuillard explored tenebrism in his painting, purposefully seeking out and depicting nocturnal subjects, at home and in public places, which were steeped in darkness and shadow, illuminated only dimly or in part by a single lamp or unseen sources. The challenge of such constraints nonetheless inspired the artist to create compositions as rich in hue and tint as his more overtly luminous interiors. The scene here—the attic study in Misia and Thadée Natanson's summer country home La Grangette in Valvins, on the Seine southeast of Paris, painted in 1896—is among the most magical and symbolist of these paintings.

Alfred and Thadée Natanson founded *La Revue Blanche* in 1889; the brothers published the first issues of their journal of the arts and social commentary in Brussels, then two years later set up shop in Paris. When Thadée married Misia Godebska in 1893, the review had found in this talented musician and pianist, who as a child had played for Franz Liszt and later studied with Gabriel Fauré, its resident muse. *La Revue Blanche*—"white" as the sum of all colors—quickly became famous for its hospitality to *fin de siècle* poets, writers, and commentators of many stripes, and remained a leading cynosure of intellectual discourse in France and throughout Europe for the next decade. The Natansons decided in 1893 to include in each issue an original print, enlisting contributors among the Nabi painters, then the newest, most youthful avant-garde in the capital—Vuillard, Pierre Bonnard, Maurice Denis, and Félix Vallotton, together with the older, more practiced and worldly *artiste indépendant* Henri de Toulouse-Lautrec.

Vuillard and Thadée Natanson became life-long friends. The artist became longingly infatuated with Misia, but accepted his role as a sensitive confidant and settled into a profoundly platonic relationship with this remarkable woman. He was a frequent visitor to the Natansons' apartment on the rue Saint-Florentin, also on holidays and during the summer at La Grangette in Valvins, near the home of the Symbolist paragon Stéphane Mallarmé. Vuillard painted the couple, singly and together, in their homes on numerous occasions.

In this scene at La Grangette, Misia—barely distinguishable in profile at left—and Thadée attend to their journal's editing and correspondence. Anna Vaillant, Alfred's daughter, recalled how the "light shone through a green opaline lampshade on the little pictures that Vuillard painted during the quiet evenings" (quoted in exh. cat., *op. cit.*, 1971, p. 121). This lamp was the primary motif in two other paintings at half the size of the present picture, painted the previous year (Salomon and Cogeval, vol. I, nos. VI-13 and -14). The large dark form of Misia's grand piano looms in the lower left corner, always at hand for her to toss off a Chopin prelude or polonaise (Misia was born to Polish parents in Moscow), as seen in a small painted study (vol. I, no. VI-15).

The network of roofbeams above the table at which the Natansons are seated catches the lamplight to reveal the slanted form of an *ankh*, the ancient Egyptian hieroglyphic ideogram that signifies conception and life, rebirth and eternal existence. The Theosophical Society, founded in 1875 to research and disseminate the ancient wisdom underlying all the world's religions, to this day displays the *ankh* at the center of its seal. Numerous artists during the 1890s, perhaps even Vuillard himself, and likely some among the authors writing for *La Revue Blanche* explored theosophy. In Vuillard's *Intérieur, mystère* (vol. I, no. IV-218), light passing through an arched portal from an adjoining room reveals a Greek *tau* (T)—in theosophy a symbol of ultimate reality—at the intersection of two wall moldings. Related to the female Venus symbol, the *ankh* is thought to represent the union of the male triad and female unit—an apt symbol, Vuillard may well have decided, to represent the inspiring marriage and partnership between Misia and Thadée Natanson.

523

PIERRE BONNARD (1867–1947)

Femme assise, de dos

signed and dated 'Bonnard 98' (lower right)
oil on board laid down on panel
13¼ x 6⅜ in. (33.7 x 16.8 cm.)
Painted in 1898

$300,000-500,000

Pierre Bonnard in Villeneuve sur Yonne, *circa* 1892. Photograph by Alfred Natanson. Photo: adoc-photos/Corbis via Getty Images.

PROVENANCE

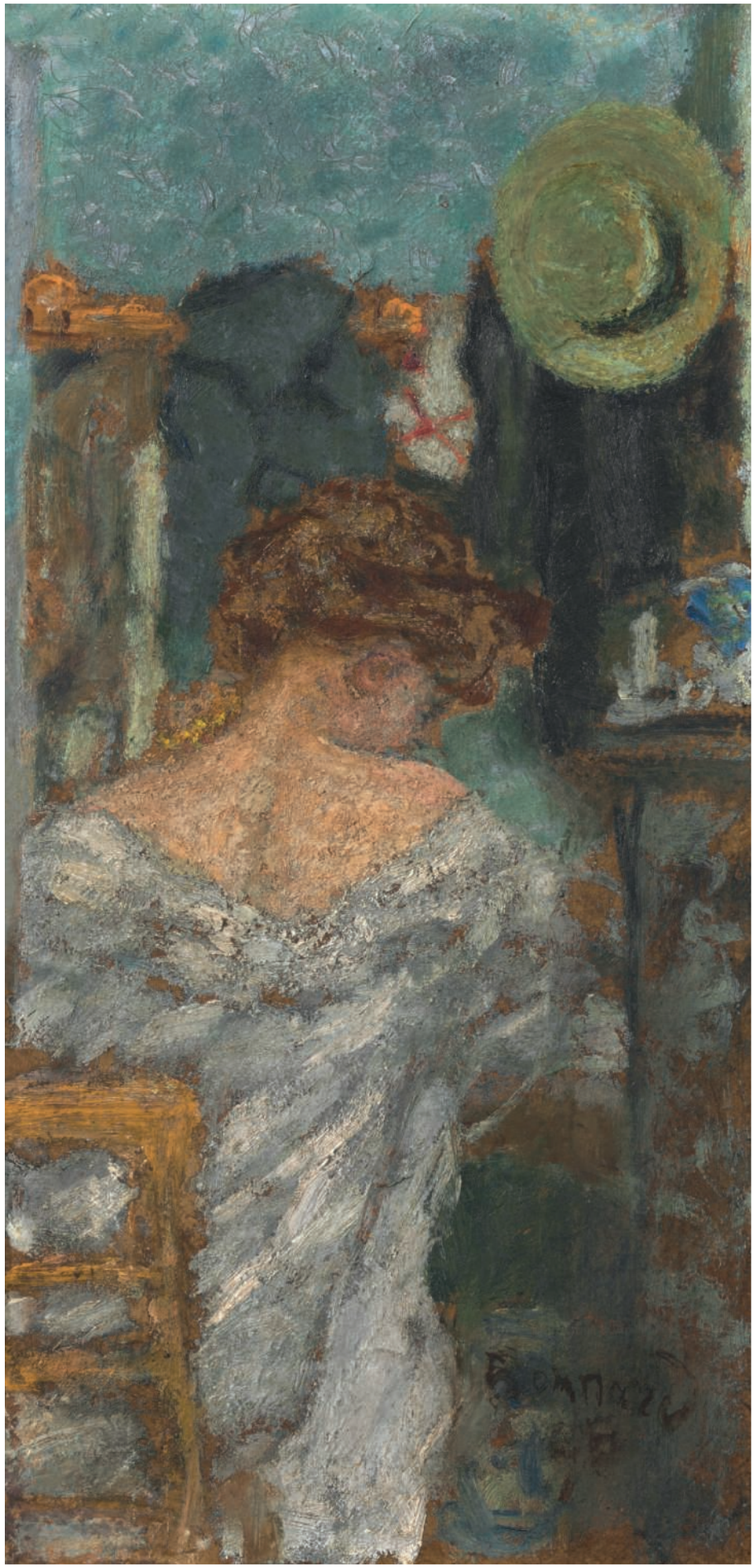
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London (by 1942).
Lord Ivor Spencer Churchill, London (1947).
Mrs. S. Kaye, London.
Duncan MacDonald, London.
Dalzell Hatfield Galleries, Los Angeles.
Acquired from the above by the late owners, May 1952.

EXHIBITED

London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *French Paintings of the XIXth and XXth Centuries*, August 1942, no. 16 (titled *Femme à sa toilette*).
London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *Bonnard and his French Contemporaries*, June-July 1947, p. 2, no. 7 (titled *Femme à sa toilette*).

LITERATURE

M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 225, no. 76 (illustrated; titled *Woman at Her Toilet*).
J. and H. Dauberville, *Bonnard, Catalogue raisonné de l'oeuvre peint, 1888-1905*, Paris, 1992, vol. I, p. 192, no. 162 (illustrated).



In an intimate corner of a domestic interior, surrounded—as in a candid snapshot—by the jumbled accoutrements of daily living, a young woman sits with her back to the viewer, a white robe or dressing gown slipping from her shoulders. She is most likely Marthe de Méligny, whom Bonnard met by chance on a Paris street late in 1893; pensive and moody, she became his lifelong companion and muse. "Though Bonnard never called her by her real name [Maria Boursin], never met her real family, she maintained a real presence in his life and inhabited the spaces of his work until the day she died," Elizabeth Hutton Turner has written. "Her body and the physical closeness of their relationship engaged the painter as no other subject" (*Pierre Bonnard, Early and Late*, exh. cat., The Phillips Collection, Washington, D.C., 2002, p. 60).

During the early years of their life together, Marthe inspired some of the most frankly carnal images of Bonnard's career. In canvases preceding the turn of the century, she is seen sprawling languorously across the bed in a post-coital tangle of sheets or dressing in the seclusion of the boudoir, nude but for a pair of black stockings. Bonnard's own presence is implied through a wisp of pipe smoke, for example, or a fleeting glimpse in the mirror, the voyeuristic impulse subsumed into a vision of shared intimacy. "We are made to witness a relationship not between artist and model, but between Pierre and Marthe," Timothy Hyman has written. "Marthe's body is affirmed as a vessel of human emotion, holding its full measure of psychological and contemplative significance" (*Bonnard*, London, 1998, p. 164).

In the present painting, this overt sexuality gives way to a subtle erotic frisson, now tender and restrained. Marthe's brown hair, which she typically wore in a modest bowl-shaped cut, is here pinned up informally on her head, revealing the nape of her neck and an expanse of her back. Perhaps she is at her toilette, either preparing to enter the bath or just finished with her ablutions, a theme to which Bonnard would return throughout their life together. Unlike the long series of paintings that the artist would make of a hired studio model in 1905, which appear quite consciously posed, Marthe seems to be caught unaware at a private moment, her head bowed in a posture of self-absorption. A man's straw boater, which hangs on the wall in the background, provides evidence for the artist, momentarily departed, within this inner sanctum. "Let it be felt that the painter was there," Bonnard recorded in his journal (quoted in *ibid.*, p. 166).

This hushed and delicate painting dates to an important juncture in Bonnard's career. As the Nabi group began to disperse in the last years of the century, Bonnard chose to reinvent his art by turning toward the lighter palette and more fragmented touch of Impressionism. "It was as if, having exploited Gauguin's anti-naturalist and indeed anti-Impressionist principles," Gloria Groom has written, "Bonnard was now able to appreciate aspects of Impressionism for the first time—especially its nature-derived chromatics, to which he would add a calculated decorative structure. The decorative remained central to his work but the emphasis shifted, as his figures were modeled and liberated by light" (*Pierre Bonnard, Observing Nature*, exh. cat., National Gallery of Australia, Canberra, 1993, p. 97).

Edouard Manet, *Devant la glace*, 1876-1877. The Solomon R. Guggenheim Museum, New York.

Pierre Bonnard, *La toilette rose*, 1914/1921. Musée d'Orsay, Paris.

Opposite: detail of present lot.

524

CAMILLE PISSARRO (1830–1903)

Félix Pissarro lisant

signed and dated 'C. Pissarro. 93.' (upper right)
oil on canvas
18 x 15 in. (46.2 x 38.1 cm.)
Painted in 1893

$900,000-1,200,000

PROVENANCE

Lucien Pissarro, London (son of the artist).
Edwin C. Vogel, New York.
Sam Salz, Inc., New York (acquired from the above, January 1952).
Acquired from the above by the late owners, December 1952.

EXHIBITED

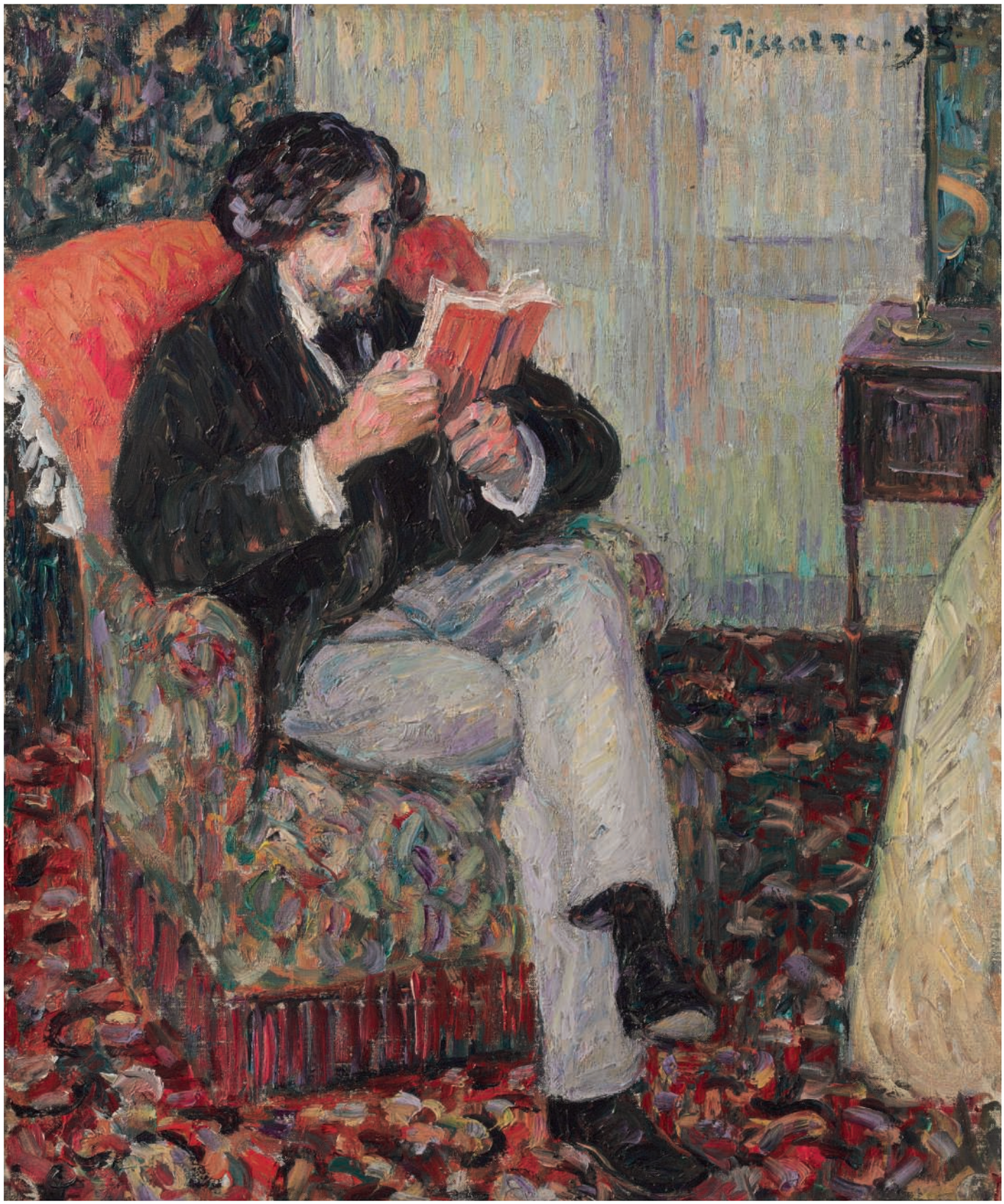
Williamstown, Massachusetts, Sterling and Francine Clark Art Institute, *Pissarro's People*, June-October 2011, p. 304 (illustrated in color, p. 110, fig. 69).

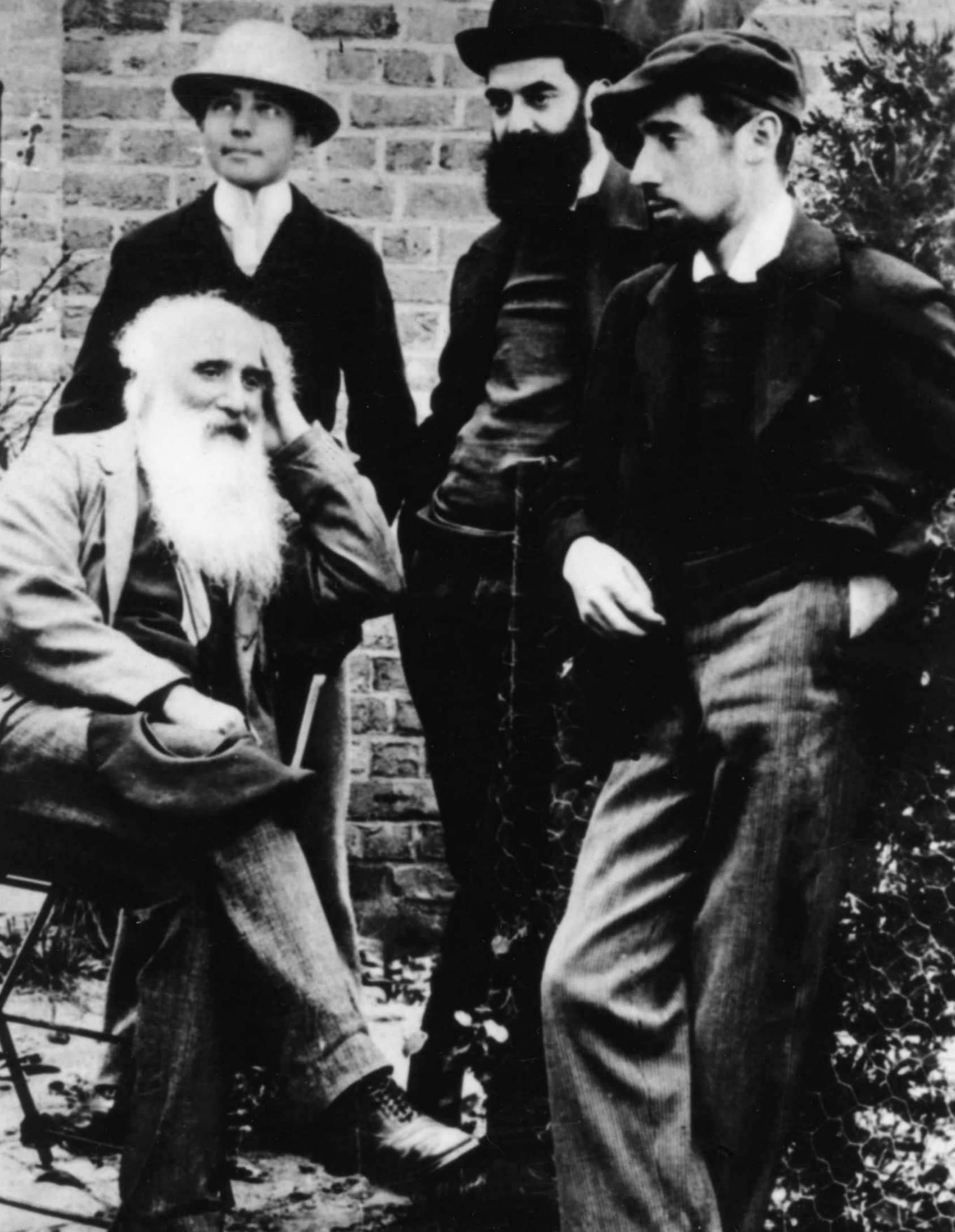
LITERATURE

L.R. Pissarro and L. Venturi, *Camille Pissarro, son art—son oeuvre*, Paris, 1939, vol. I, p. 197, no. 828 (illustrated, vol. II, pl. 169).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 129, no. 33 (illustrated).
J. Pissarro, *Camille Pissarro*, New York, 1993, p. 283 (illustrated, p. 287, fig. 346).
J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, Paris, 2005, vol. III, p. 643, no. 988 (illustrated in color).

"The very free style of this painting is quite different from many of Pissarro's works—certainly from the others that we have—but it is a work that we have enjoyed living with a great deal. It is a very loving picture by a father of his son."

—DAVID ROCKEFELLER


C. Tissot 93



This intimate, freely brushed portrait depicts Félix Pissarro, the third of the artist's five sons, as a thoughtful and debonair young man of eighteen. The vividly patterned décor of the room, which anticipates the Nabi interiors of Édouard Vuillard and Pierre Bonnard, is not that of the Pissarro family's rather spartan home at Éragny. Instead, it probably represents the suite at the Hôtel Garnier in Paris that the artist rented from February to May 1893, on the occasion of his second solo exhibition at Durand-Ruel. Félix came to stay there at intervals, attending the Impressionists' Thursday dinner with his father and admiring an exhibition of Japanese prints. Here, he is captured at a quiet moment, legs casually crossed, absorbed in a small written tract—perhaps one of Peter Kropotkin or Élisée Reclus's new anarchist publications. "This painting records a father's love and a son's maturity," Richard Brettell has written, "as Félix is well dressed, beautifully groomed, and apparently engrossed in his small, red-covered book" (*exh. cat., op. cit.*, 2011, p. 111).

Unlike many of his Impressionist colleagues, who shunned traditional marital life, Pissarro was a quintessential family man and doted on his children—eight in all, six of whom survived to adulthood. He taught them to draw and paint, fostered their artistic ambitions, and nurtured their moral and intellectual development, encouraging them to question the social and political realities of the French Third Republic. All five of his sons took up art as a profession, without the struggles for self-definition that Pissarro himself had experienced in his youth. "He became the kind of father he never had," Brettell has written, "less a restraining force on the lives of his children than an anxiously patient guide to life" (*ibid.*, p. 117).

Félix Pissarro, known affectionately as Titi within the family, was born at Pontoise on 24 July 1874. Free-spirited and mischievous in his youth, with a talent for drawing that was evident early on, he often absconded from school to roam the local fields, studying and sketching animals. Pissarro made two paintings of Félix as a child of seven or eight, his long hair non-conformist at the time for a school-aged boy (Pissarro and Durand-Ruel Snollaerts, nos. 663 and 676; Tate Gallery, London and Fondation Bemberg, Toulouse). In the fall of 1893, at age nineteen, Félix moved to London to join his two older brothers, Lucien and Georges. Through mutual criticism and encouragement, the three contributed to each other's rapid artistic progress. Félix first showed his work publicly at the Grafton Gallery in November 1893; he exhibited alongside his father in Brussels in 1895 and the same year at the opening of Samuel Bing's pioneering Maison de l'Art Nouveau in Paris.

In 1897, Félix took ill with tuberculosis; he died on November 25th, at age twenty-three. "I have just heard some very sad news," Octave Mirbeau wrote in *Le Journal*. "One of Camille Pissarro's five sons, Félix Pissarro, has died. He was a very young man, almost a child, with a solemn, pretty face and deep-set eyes, who gave everyone hope that he would one day be a great artist. More than a hope, a certainty! I have seldom met anyone as gifted as him. His hand was as limber and adroit as his mind and, under an appearance of silence, was sharp and enthusiastic. My confidence in Félix Pissarro's future was extreme. And now there is nothing left of all those pretty dreams that the poor child inspired in those who knew him!" (quoted in *op. cit.*, 2009, p. 443).

Pissarro never exhibited or sold the present painting, retaining it for himself as a deeply personal commemoration of his beloved son. David and Peggy Rockefeller acquired the canvas in 1952.

Pissarro with his sons Ludovic-Rodo, Lucien, and Félix, 1894. Unknown photographer. Musée Camille Pissarro, Pontoise.

Pierre-Auguste Renoir, *Claude Monet (Le Liseur)*, 1873-1874. National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon, Washington, D.C.

Camille Pissarro, *Félix Pissarro, au béret rouge*, 1881. Tate, London. © Tate, London 2018.

Previous spread: alternative view of present lot.

525

ALBERT MARQUET (1875–1947)

Terrasse aux drapeaux, Hôtel de la Réserve

signed 'marquet' (lower right)
oil on board
16 x 12⅞ in. (40.6 x 32.7 cm.)
Painted in Marseille in spring 1919

$200,000-300,000

PROVENANCE

Galerie E. Druet, Paris (acquired from the artist, July 1919).
R. Chevalier, Paris (acquired from the above, November 1920).
Galerie C.-A. Girard, Paris.
Musée de l'Athénée, Geneva (by 1967).
Herman E. Cooper, New York (acquired from the above); sale, Sotheby Parke Bernet, Inc., New York, 23 October 1974, lot 222.
Acquired at the above sale by the late owners.

EXHIBITED

Paris, Galerie E. Druet, *Albert Marquet,* November-December 1920, no. 12 (titled *Les Drapeaux*).

LITERATURE

M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, p. 257, no. 95 (illustrated).

This work will be included in the forthcoming Albert Marquet Digital *Catalogue Raisonné,* currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

Albert Marquet, *La terrasse, L'Estaque,* 1918. Statens Museum for Kunst, Copenhagen.

Albert Marquet, *L'atelier à Marseille,* 1916. Musée des Beaux-Arts, Bordeaux.

Opposite: alternative view of present lot.

"The first thing which stands out [in Marquet's work] is that Marquet always remained close to nature. He was acutely aware of reality. He regarded every landscape and scene with interest. For this reason Marquet cannot be accused of being narrow minded. So different from a host of painters who led more circumscribed lives, Marquet was an indefatigable traveller who was always trying to enlarge his horizons. Marquet has left his individual stamp from the dock side cranes of Le Havre to the tugs of Hamburg, from the bobbing masts in the harbours of Tunis and Naples, to the busy scenes of the Bosphorus, Algiers, and Marseilles. From every point of the compass he has reproduced the delicate shades of the changing pattern of light on the hulls of ships, and has captured the most subtle tints of sky and sea" (F. Daulte, "The Work of Marquet," *Marquet,* exh. cat., Knoedler Gallery, New York, 1964, n.p.).

In early 1919, Marquet suffered from a bad cold and called his good friend, the doctor Elie Faure, for advice. Dr. Faure prescribed Marquet sun, warm weather and a slower pace of life, which he recommended the artist seek out in the south of France. Marquet promptly departed for Nice, where he visited Henri Matisse, with whom he travelled to Cagnes to call on the aging Pierre-Auguste Renoir, and finally on to Marseilles, where he soon regained his health and began painting again. Marquet spent the month of May in Marseilles, where he painted the present work during this stay.

Terrasse aux drapeaux, Hôtel de la Réserve depicts a bird's eye view of the sea, the large expanse of glittering turquoise water dominating the majority of the canvas. "In Marquet's port scenes and in his views over the Seine, there is an unchanging common factor which links the different elements of his compositions. This factor which is at one and the same, both static and mobile, and is both opaque and translucent, is water… His faculty for being able to depict the most subtle of colour shading in his water scenes is in itself testimony perhaps of Marquet's greatest gift, and of his power of observation" (F. Daulte quoted in exh. cat., *op. cit.*, 1964, n.p.).

"Marquet was one of [the] French Impressionists whose work Peggy and I had frequently admired in museums, but we had never seen a painting by him for sale that we wanted to buy. In October of 1974 we saw this Marseille picture in [an auction] catalogue. We found it attractive and were glad to be able to add it to our Impressionist paintings."

—DAVID ROCKEFELLER

Two flags—American and British—dominate the lower right side of the composition, their red, white and blue stripes contrasting amicably with the resplendent sea, and complementing the striped red and white parasols down below. "According to Jean-Claude Martinet, this picture was painted early in 1919 from a window or balcony of the now-destroyed Hôtel La Réserve. Its owner first put out American and British flags in honor of Armistice Day, November 11, 1918, and found them such an attractive decoration that he kept them up permanently" (M. Potter quoted in *op. cit.*, 1984, p. 257). Marquet painted flags on several occasions, and the subject was explored endlessly by his fellow Impressionist and Fauve painters. Marquet was especially drawn to stripes and the vivid bands of color present in flags, and in the French flag in particular.

526

MAURICE DE VLAMINCK (1876–1958)

Le Port

signed 'Vlaminck' (lower right)
oil on canvas
28¼ x 35⅝ in. (72.2 x 90.5 cm.)
Painted in 1910-1911

$600,000-900,000

PROVENANCE

John Quinn, New York (by 1922).
Edith Wetmore, New York.
Dalzell Hatfield Galleries, Los Angeles.
Acquired from the above by the late owners, January 1956.

EXHIBITED

New York, Modern Gallery, *Exhibition of Paintings by Derain, Vlaminck and Burty,* November 1916, no. 20 (titled *The Harbor*).
New York, Grand Central Palace, *Catalogue of the First Annual Exhibition of The Society of Independent Artists,* April-May 1917 (illustrated).
New York, Modern Gallery, *Exhibition of Paintings by Vlaminck,* 1918, no. 125 (illustrated).
New York, Joseph Brummer, *Exhibition of Paintings by Maurice de Vlaminck,* March 1922, no. 22 (titled *Sail-boats*).
Vermont, Middlebury College, *Middlebury Collects,* May-June 1973.

LITERATURE

"Exhibitions now on, Derain, Vlaminck and Burty," *American Art News,* 18 November 1916, p. 2.
H. McBride, "News and Comment in the World of Art," *The Sun,* 19 November 1916, p. 12 (illustrated; titled *The Harbor*).
R.-J. Coady, "The Indeps," *The Soil, A Magazine of Art,* July 1917 (illustrated).
"Exhibitions Now On, A 'Modern' at Modern Gallery," *American Art News,* 12 January 1918, p. 3.
J. Quinn, *John Quinn, 1870-1925, Collection of Paintings, Water Colors, Drawings & Sculpture,* New York, 1926, p. 15 (illustrated, p. 131).
F. Watson, "La Collection John Quinn," *Le bulletin de la Vie Artistique,* vol. 7, no. 4, 15 February 1926, p. 57 (illustrated).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, pp. 244-245 (illustrated in color).
M. de Zayas, *How, When and Why Modern Art Came to New York,* Cambridge, 1996, p. 123, no. 125 (illustrated).

This work will be included in the forthcoming Maurice de Vlaminck Digital *Catalogue Raisonné,* currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

HOTEL

HOTEL

Maurice de Vlaminck, *Le Havre, Grand-Quai*, 1906. Saint Louis Art Museum. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

Opposite: detail of present lot.

Fishing smacks, pilot boats, and other small sailing craft typically congregated at the site that most attracted Vlaminck whenever he visited the bustling port of Le Havre—Le Grand-Quai on the north side of the entrance to the harbor, renamed the Quai de Southampton during the First World War, to honor France's British ally. Vlaminck regarded nearby Sainte-Adresse, a more picturesque destination, as too upscale, touristy, and pretentious. "But the port, the wharves, the small sailors' bistros, and the constant comings and goings"—he wrote in his memoirs—"together create an atmosphere that I like" (quoted in M. Vallès-Bled, *Vlaminck, Période fauve*, Paris, 2008, p. 357).

Vlaminck had thrice painted Le Grand-Quai in 1906, at the height of his Fauve period (*ibid.*, nos. 158-160). He exhibited annually during 1906-1909 with the Cercle de l'art moderne du Havre, which had been founded in part to showcase the paintings of the young Fauves Havrais—Georges Braque, Raoul Dufy and Emile-Othon Friesz. Between 1901 and 1905, Vlaminck and his close friend André Derain, as a band of two, constituted the "School of Chatou," working along the Seine northwest of Paris. Their color-driven approach to painting caught Matisse's eye in 1901 and contributed to laying the groundwork for the Fauve revolution that took the 1905 Salon d'Automne by storm.

Having taken lessons from the provincial naïf artist Henri Rigal, but otherwise self-taught as a painter, Vlaminck took pride in working as a primitive. "I've never thought about art, about classical art, Greek or Italian; with my cobalts and vermilions, I wished to burn down the École des Beaux-Arts and to render my impressions without any thought for what has been achieved in the past. Once colors were in my hands, I couldn't give a damn about other men's work; life and I, I and life. In art, each generation ought to start over again" (quoted in M. de Vlaminck, *Dangerous Corner*, New York, 1961, p. 11).

During his Fauve period, Vlaminck emulated only one artist: Vincent van Gogh—also an auto-didact, as well as an outsider with an all-consuming, inner-directed passion for painting—whose work he first saw at a Bernheim-Jeune exhibition in 1901. "In him I found some of my own aspirations. Probably from similar Nordic affinities?" Vlaminck explained. "And as well as a revolutionary fervor, an almost religious feeling for the interpretation of nature" (quoted in J. Freeman, *The Fauve Landscape*, exh. cat., The Los Angeles County Museum of Art, 1990, p. 21).

In late 1907 Vlaminck accorded precedence to another exemplary painter, recently deceased, who had worked during much of his late career in isolation, far from Paris, and revealed new ways of visualizing and painting the world—Paul Cézanne. The large memorial exhibition of the late master's work at the 1907 Salon d'Automne generated a wave of interest among the Paris avant-garde, redirecting their pictorial priorities from expression through color to the construction of form. "Render nature with the cylinder, the sphere, and the cone, arranged in perspective, directed toward a central point," Cézanne famously advised Émile Bernard in 1904. "Nature exists for us humans more in depth than on the surface" (M. Doran, ed., *Conversations with Cézanne*, Berkeley, 2001, p. 29).

"Paul Cézanne," Vlaminck wrote, "opens a door to point out a road and invite you to take a walk with him into the world of art" (*op. cit.*, 1961, p. 142). Renouncing the colorful surfaces of Fauvism, with its tendency toward decoration, Vlaminck sought to treat nature "in depth"—just as Cézanne had advocated. When he painted *Le Port* during 1910-1911, Pablo Picasso and Georges Braque had already applied Cézanne's ideas to the invention of analytical Cubism. While there is the suggestion of Cubist form in Vlaminck's composition of the boats' sails and hulls, as well as in the building facades in the background, he was simply adhering to Cézanne's ideas as the master had spoken them, without inferring any more advanced, successive state of modernist development.

Vlaminck came to abhor all theoretical, anti-naturalist approaches to art, and by 1914 he had repudiated any aspect of modernism that he believed to stand in the way of an artist painting his genuine, immediate experience of the world. "I wanted to paint the object itself, with its weight and density… Instinctively, I love the light of the north which leaves objects as they really are; the light which shines over Flanders and makes the waters of the canals so cold and still, which leaves verdure green and does not try to improve upon the whites, blues, and reds of forlorn barges; the light which touches up nothing, nor embellishes by artifice the appearance of people and things" (*ibid.*, pp. 15 and 79).

527

MASSIMO CAMPIGLI (1895–1971)

Scalinata Trinità dei Monti

signed and dated 'CAMPIGLI 54' (lower right)
oil on canvas
38 x 51 in. (96.5 x 130 cm.)
Painted in 1954

$300,000-500,000

PROVENANCE
Eric Estorick, London.
Galleria l'Obelisco, Rome.
Acquired from the above by the late owners, March 1959.

LITERATURE
J. Cassou, *Campigli,* Paris, 1957, p. 100 (illustrated; illustrated again *in situ*, p. 21; with incorrect dimensions).
R. De Grada, *Campigli,* Rome, 1969, p. 220 (illustrated; with incorrect dimensions).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, pp. 322-323, no. 142 (illustrated; titled *The Spanish Steps*).
N. Campigli and E. and M. Weiss, *Campigli, Catalogue raisonné,* Milan, 2013, vol. II, p. 667, no. 54-050 (illustrated; with incorrect dimensions).

Massimo Campigli with the present painting, 1955.
Unknown photographer. © 2018 Artists Rights Society (ARS), New York / SIAE, Rome.

Infused with a mysterious, otherworldly atmosphere, Campigli's *Scalinata Trinità dei Monti* conjures a poetic and strange scene in which a troupe of anonymous women traverse a stone staircase to nowhere, their angular forms almost floating as they move through the stage-like setting to an unknown destination. Enigmatic and hieratic, these inscrutable female characters were a common sight within Campigli's oeuvre, their mask-like faces and highly stylized bodies lending them a distinct surreality that recalls the *Pittura Metafisica* compositions of Giorgio de Chirico and Carlo Carrà. Campigli himself confessed that he was not entirely sure why these ethereal women were his constant theme, citing inner necessity as the primary inspiration behind their forms, but they populated his visions incessantly. With their waspish waists and trapezoid torsos, they appear almost doll-like, their angular bodies evoking the simple, geometric contours of ancient Cycladic sculpture. Depicted with a deliberate restraint, these women are at once modern and timeless, individual and universal, their anachronistic style of dress and serene deportment casting them as emblematic figures rather than independent characters. Completely absorbed in their own world, their faces remain impassive, leaving the viewer oblivious to their motivation or purpose, simply an outside observer of their mysterious procession.

For Campigli, the art of antiquity was a fundamental source of inspiration. While his earliest paintings had been heavily influenced by ancient Egyptian art, in particular the artifacts he had seen on his numerous trips to the Louvre while living in Paris, it was during a visit to the Etruscan collections at the Museo di Villa Giulia in Rome in 1928 that the artist experienced a true epiphany, which would shape his oeuvre for years to come. Responding almost immediately to the rich visual stimuli he had encountered there, the contours of his figures became dramatically simplified, their forms reduced to a series of carefully delineated, architectonic shapes, while his palette grew lighter, encompassing a select grouping of muted yellows, creams, blues and terracotta tones. Using dry, fresco-like paints applied in thick, overlapping layers, Campigli brought a new richness to the surface of his works, achieving a highly textured finish that recalls the enigmatic wall paintings of Pompeii. In this way, Campigli creates a visual world that is at once familiar and strange, imbued with a dreamy charm and an otherworldly presence.

528

KÄTHE KOLLWITZ (1867–1945)

Turm der Mütter

signed and stamped with foundry mark 'Kollwitz H. NOACK BERLIN' (on the back of the base)
bronze with brown patina
Height: 11¼ in. (28.6 cm.)
Conceived in 1937-1938; this bronze version cast *circa* 1959

$20,000-30,000

PROVENANCE

Galerie Vömel, Dusseldorf.
Anon. sale, Stuttgarter Kunstkabinett, 20 May 1960, lot 325.
Acquired at the above sale by the late owners.

LITERATURE

P. Fechter, *Käthe Kollwitz, Plastiken,* Berlin, 1947 (another cast illustrated).
A. Heilborn, *Käthe Kollwitz,* Berlin, 1949 (another cast illustrated).
H. Isenstein, *Käthe Kollwitz,* Copenhagen, 1949, p. 63 (another cast illustrated; titled *Soldaterhustruer*).
G. Strauss, *Käthe Kollwitz,* Dresden, 1950, p. 167 (other casts illustrated, pp. 156-157).
F. Roussillon, *La sculpture de Käthe Kollwitz,* Ph.D. Diss, Université de Paris Sorbonne IV, 1983, pp. 123-128, no. 18.
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, pp. 329-330, no. 147 (illustrated).
A. Seeler, *Käthe Kollwitz, Die Plastik Werkverzeichnis,* Cologne, 2016, pp. 326-337, no. 35 (another cast illustrated in color, pp. 327 and 333; details of another cast illustrated in color, pp. 238, 331 and 336).

Dr. Annette Seeler, Berlin, author of the recently published *catalogue raisonné* of Kollwitz' sculptures, has confirmed from photographs and other significant material that this bronze is an authorized posthumous cast.

Previous spread: detail of present lot.

529

EWALD MATARÉ (1887–1965)

Grasende Kuh II

stamped with monogram (on the top of the base)
bronze with brown patina
Height: 6⅝ in. (16.8 cm.)
Length: 11⅞ in. (30.2 cm.)
Conceived in 1930; this bronze version cast during the artist's lifetime

$30,000-50,000

PROVENANCE
Fine Arts Associates (Otto M. Gerson), New York.
Nelson A. Rockefeller, New York (May 1956).
Acquired from the estate of the above by the late owners, July 1980.

LITERATURE
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 331, no. 148 (illustrated).
S.M. Schilling, *Ewald Mataré, Das plastische Werk, Werkverzeichnis*, Cologne, 1987, p. 165, no. 64a.

Sonja Mataré has confirmed the authenticity of this work.

530

GEORGE GROSZ (1893–1959)

Street Fight

signed and dated 'Grosz 34' (lower right); signed and dated again and inscribed 'Grosz 1934 Bayside 40-41 221 Street Bayside Lg Island' (on the reverse)
watercolor on paper
19½ x 24¼ in. (49.5 x 61.6 cm.)
Painted in 1934

$60,000-80,000

PROVENANCE
Mr. and Mrs. Erich Cohn, New York (acquired from the artist, 1934).
Anon. sale, Stuttgarter Kunstkabinett, 20 May 1960, lot 148.
Acquired at the above sale by the late owners.

EXHIBITED
Wallingford, Connecticut, The Choate School, January-February 1965 (on loan).

LITERATURE
J. Barnitz et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, New York, 1988, vol. II, pp. 100-101, no. 48 (illustrated in color).

Ralph Jentsch has confirmed the authenticity of this work.

531

EMIL NOLDE (1867–1956)

Hamburger Hafen

signed 'Nolde.' (lower left)
watercolor and brush and black ink on Japan paper
11¾ x 18⅜ in. (30 x 46.8 cm.)

$80,000-120,000

PROVENANCE
Anon. sale, Stuttgarter Kunstkabinett, 21 May 1960, lot 445.
Acquired at the above sale by the late owners.

LITERATURE
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, p. 308, no. 130 (illustrated).

Dr. Manfred Reuther has confirmed the authenticity of this work.

In 1924, Abby Aldrich Rockefeller, David Rockefeller's mother, travelled to Germany and Vienna with William R. Valentiner, the German-born director of the Detroit Museum of Art, who served as her guide. On this trip, Abby was introduced to the defiant and raw works of the German Expressionists, which ignited her nascent interest in modernist art.

Abby's favorite German Expressionist was Nolde, whose gestural and innovative etchings, woodcuts, and lithographs hung in her personal gallery.

MoMA's enterprising director, Alfred H. Barr, Jr., underscored the importance of the Expressionist movement by installing an exhibition in 1931 entitled, "German Painting and Sculpture."

In the spring of 1960 Peggy and David bought numerous 20th Century paintings at an auction in Stuttgart, including their first Klee (the present Lot), a small sculpture by Kollwitz (Lot 528), a Grosz watercolor (Lot 530), two Nolde watercolors (Lot 531), three Feininger watercolors (Lot 533; Lot 534), a watercolor of a schooner by Vlaminck (Lot 538), and an abstract watercolor by Kandinsky. David later remarked,"It was a fun expedition!"

caption to come

532

PAUL KLEE (1879–1940)

Herbstblätter Straus

signed 'Klee' (lower left)
watercolor on gesso-primed burlap
16⅛ x 15½ in. (41 x 39.4 cm.)
Painted in 1930

$400,000-600,000

PROVENANCE

Galerie Alfred Flechtheim, Düsseldorf (on consignment from the artist, 1930-1934).
Galerie Simon (Daniel-Henry Kahnweiler), Paris (on consignment from the artist, 1934-1936).
J.B. Neumann (New Art Circle), New York (on consignment from the artist, 1936).
Galerie Simon (Daniel-Henry Kahnweiler), Paris (on consignment from the artist, 1937).
Karl Nierendorf, New York (acquired from the above, 1937).
Ludwig Mies van der Rohe, Chicago (acquired from the above, 1938).
Anon. sale, Stuttgarter Kunstkabinett, 20 May 1960, lot 283.
Acquired at the above sale by the late owners.

EXHIBITED

Frankfurt, Stadtisches Kunstinstitut, *Vom Abbild zum Sinnbild, Ausstellung von Meisterwerken Moderner Malerei*, June-July 1931, p. 34, no. 121.
Berlin, Galerie Alfred Flechtheim, *Paul Klee, Neue Bilder und Aquarelle*, November-December 1931, no. 21.
Hartford, Wadsworth Atheneum, *Paul Klee*, January-February 1936, no. 27.

LITERATURE

M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 320, no. 140 (illustrated in color).
J. Anger, "Klees Unterricht in der Webereiwerkstatt des Bauhauses," *Das Bauhaus webt*, exh. cat., Bauhaus-Archiv, Berlin, 1998, p. 41, note 32.
P. Lambert, ed., *Mies in America*, New York, 2001, pp. 97 and 129, note 24.
The Paul Klee Foundation, ed., *Paul Klee, Catalogue Raisonné, 1927-1930*, Bonn, 2001, vol. 5, p. 421, no. 5142 (illustrated).
O. Dascher, *Alfred Flechtheim, Sammler, Kunsthändler, Verleger*, Wädenswil, 2011, p. 442.

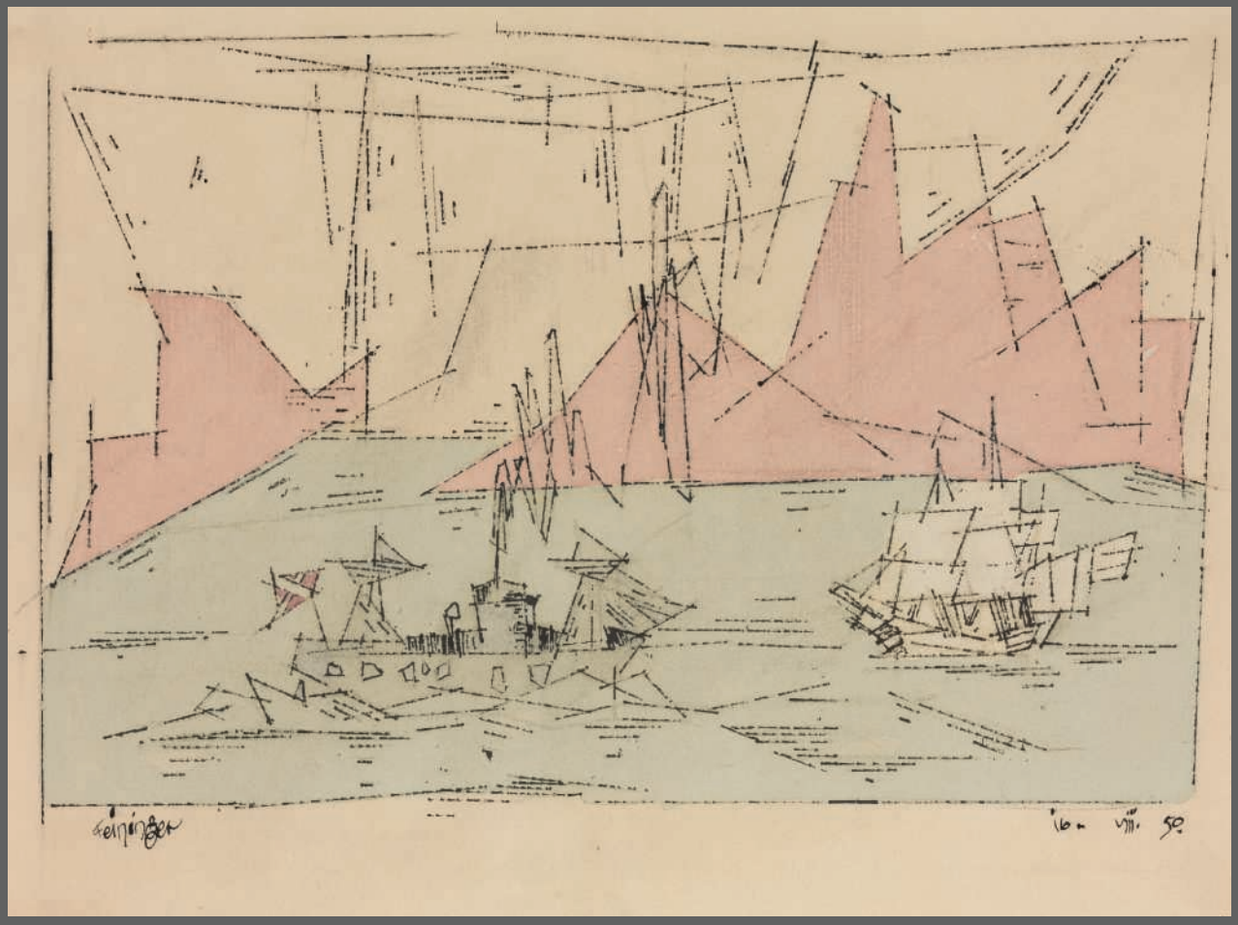
Paul Klee, Dessau, 1927.
Photograph by Hugo Erfurth.
© 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

Opposite: detail of present lot.

By 1930, when he painted *Herbstblätter Straus*, Klee had arrived at the peak of his career. He enjoyed international status as a master of contemporary art and was a prominent representative of the Bauhaus, where he had taught since 1920, first at Weimar and then at Dessau. On the occasion of Klee's fiftieth birthday in December 1929, the Berlin gallerist Alfred Flechtheim gave him a large retrospective, which then traveled to The Museum of Modern Art in New York; the *Cahiers d'Art* in Paris commissioned a massive volume of reproductions of his oeuvre; and he was fêted at the Bauhaus with an enormous package of gifts dropped by parachute from an airplane. According to Will Grohmann, "Klee was now one of the few artists in a position to decide the future course of art. Every exhibition of his was eagerly anticipated, and critics measured him by international standards" (*Paul Klee*, New York, 1954, p. 251).

In early 1930, Klee executed a number of works based on precise three-dimensional studies consisting of interlocking planes of color. As is typical of Klee's art, *Herbstblätter Straus* (Bunch of Autumn Leaves) depicts not the outward appearance of its subject (though this itself is discernible in the work's harmonious but near-abstract patterning of color and form) but its inner nature or "essence" as Klee called it. As Klee had repeatedly taught his students at the Bauhaus, it was not the look of the object or its outer form that he wanted them to convey in their work, but its true self. As one of his students recalled, Klee "made us sense how life streamed through its main and subsidiary veins, how its form was determined by this and how the cellular tissue embroidered itself lightly and yet firmly like a net around the veins… we felt this so strongly that the pencil in our hands became heavy and we had to admit that the first thing we had to do was to learn to see before we could draw another line" (L. Grote, ed., *Erinnerungen an Paul Klee,* Munich, 1959, p. 64).

Like the similar work from this time, *Belichtetes Blatt* ("Illuminated Leaf;" The Paul Klee Foundation, no. 5030), in which Klee articulated the inner life force of a leaf seemingly radiating outwards, *Herbstblätter Straus* presents a pictorial combination of "outer form" and inner generative impulse. Outward appearance is here linked to "essence" in a masterfully eloquent form of visual poetics that, as Richard Verdi has pointed out, "could only have come from the mind of an artist deeply immersed in the workings of nature—one who, only a year later, offered the following advice to the teacher of a group of young art-students: 'When they are ready to move onto higher things, guide your pupils towards nature—into nature. Make them experience it, how a bud is formed, how a tree grows, how a butterfly unfolds, so that they may become just as resourceful, flexible and original as great nature. Looking is revelation, is insight into the workshop of God. There, in nature's womb, lies the secret of creation'" (R. Verdi, "The Botanical Imagery of Paul Klee," E.G. Güse, ed., *Paul Klee, Dialogue With Nature,* Munich, 1991, p. 29).



533

LYONEL FEININGER (1871–1956)

Cape "Thistle"

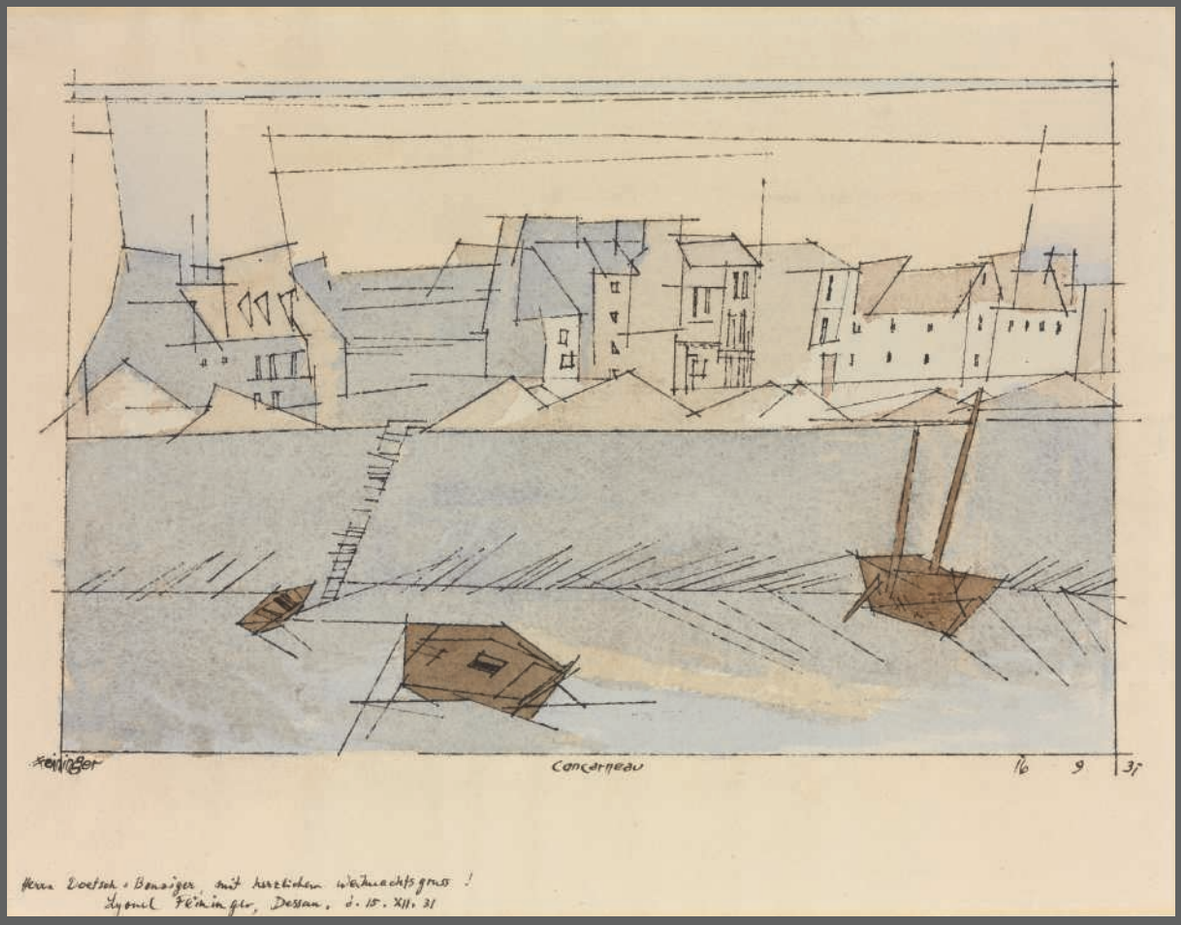
signed 'Feininger' (lower left) and dated '16.viii.50.' (lower right); titled 'Cape "Thistle"' (on the reverse)
watercolor and pen and India ink over pencil on paper
9⅜ x 11½ in. (23.9 x 31.7 cm.)
Executed on 16 August 1950

$30,000-40,000

PROVENANCE
Buchholz Gallery (Curt Valentin), New York (by 1951).
Anon. sale, Stuttgarter Kunstkabinett, 20 May 1960, lot 121.
Acquired at the above sale by the late owners.

EXHIBITED
The Cleveland Museum of Art, *The Work of Lyonel Feininger,* November-December 1951, p. 21, no. 120.
New York, Buchholz Gallery (Curt Valentin), *Lyonel Feininger,* March-April 1952, p. 47, no. 29.
Wallingford, Connecticut, The Choate School, January-February 1965 (on loan).

Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, New York – Berlin has confirmed the authenticity of this work, which is registered under no. 1443-09-27-17.



534

LYONEL FEININGER (1871–1956)

Concarneau

signed 'Feininger' (lower left), dated '16 9 31' (lower right), titled 'Concarneau' (lower center) and dedicated, signed again, inscribed and dated again 'Herrn Doetsch-Benziger, mit herzlichem Weihnachtsgruss! Lyonel Feininger, Dessau, d. 15.xii.31' (extreme lower left)
watercolor and pen and black ink on paper
9¼ x 11⅞ in. (23.4 x 30.3 cm.)
Executed on 16 September 1931

$30,000-40,000

PROVENANCE
Dr. Richard Doetsch-Benziger, Basel (gift from the artist, December 1931).
Anon. sale, Stuttgarter Kunstkabinett, 20 May 1960, lot 116.
Acquired at the above sale by the late owners.

EXHIBITED
Wallingford, Connecticut, The Choate School, January-February 1965 (on loan).

Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, New York – Berlin has confirmed the authenticity of this work, which is registered under no. 1444-09-27-17.

535

HENRY MOORE (1898–1986)

Oval Sculpture

white marble
Height: 17⅜ in. (43.7 cm.)
Carved in 1964; unique

$300,000-500,000

PROVENANCE
Acquired from the artist by the late owners, June 1967.

LITERATURE
Bowness, ed., *Henry Moore, Sculpture and Drawings*, 1964-1973, London, 1977, vol. 4, p. 40, no. 530 (illustrated, p. 41).
D. Mitchinson, ed., *Henry Moore, Sculpture, with Comments by the Artist*, London, 1981, p. 184, no. 393 (illustrated).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 332, no. 149 (illustrated, p. 333).
J. Hedgecoe, *Henry Moore: A Monumental Vision*, Cologne, 2005, p. 230, no. 494 (illustrated).

Detail of the present lot in the Rockefeller family home in Maine.

In 1963 Moore took a holiday home in Forte dei Marmi in Tuscany, where he would spend his summers close to the famous quarries of Carrara. During these years carving, and in particular carving in marble, held a renewed importance for the artist. The qualities of white marble allowed Moore to most fully express the sense of energy and tension that he so clearly sought. As he wrote in 1964, the year the present work was executed, "One of the things I would like to think my sculpture has is a force, is a strength, is a life, a vitality from inside it, so that you have a sense that the form is pressing from inside, trying to burst or give off strength from inside itself, rather than having something which is just shaped from outside and is stopped. It is as though you have something trying to make itself come to a shape from inside itself" (quoted in A. Wilkinson, ed., *Henry Moore, Writings and Conversations*, Berkeley, 2002, pp. 198-199).

"On one of my trips to London in 1967, I had an opportunity to visit Henry Moore at his studio in Much Hadham. At the end of our visit, I saw a white marble sculpture which I liked, and I asked him if I could buy it from him[…] I enjoy having it beside my chair in my study at Ringing Point."

—DAVID ROCKEFELLER

Detail of present lot.

536

RAOUL DUFY (1877–1953)

Paddock à Ascot

signed and inscribed 'Raoul Dufy Ascot' (lower right)
gouache and watercolor on paper
19⅞ x 25⅞ in. (50.4 x 65.9 cm.)

$250,000-350,000

PROVENANCE
Galerie Kaethe Perls, Paris (acquired from the artist).
Perls Galleries, New York (acquired from the above, 1937).
Mary Lewis, New York (acquired from the above, October 1937).
Perls Galleries, New York (acquired from the above, March 1950).
Acquired from the above by the late owners, June 1950.

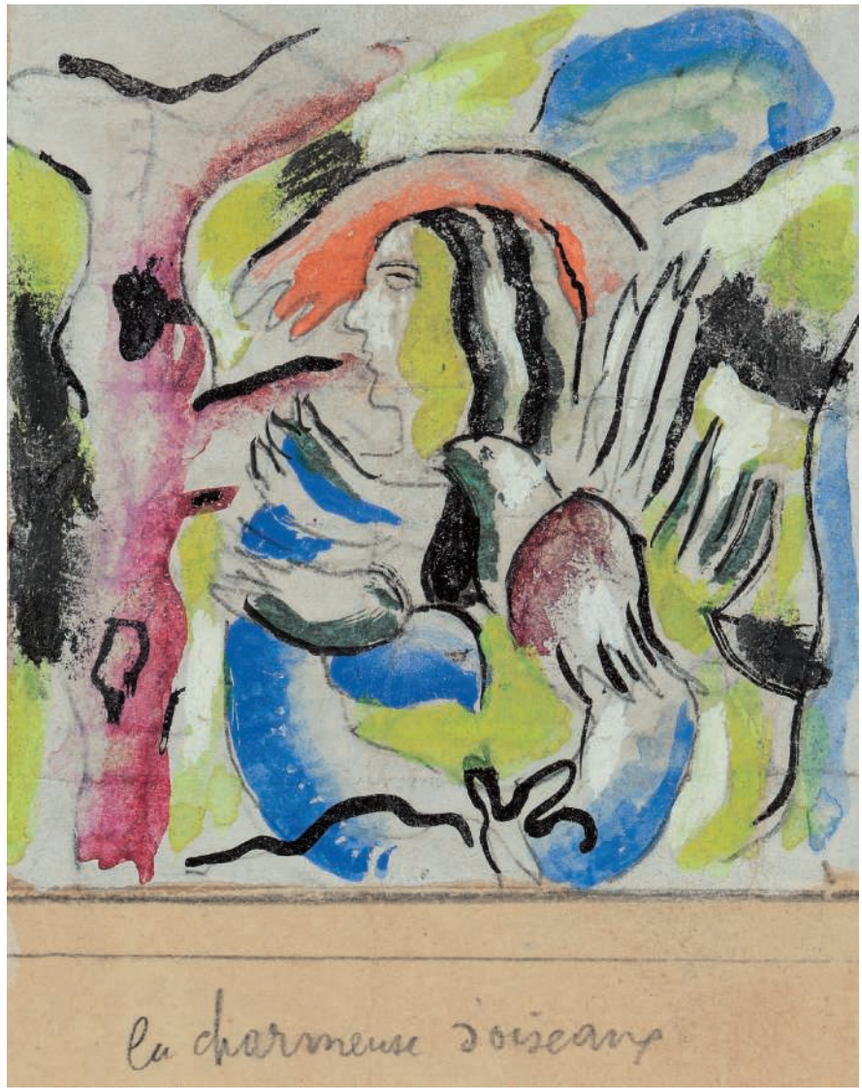
EXHIBITED
New York, Perls Galleries, *For the Young Collector,* October-November 1937.

LITERATURE
F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels,* Paris, 1981, vol. I, p. 351, no. 958 (illustrated).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, p. 291, no. 116 (illustrated in color, p. 290).

"In 1950, on the recommendation of Alfred Barr, I visited the Perls Galleries to look for paintings by contemporary Latin American artists. While I was there, I happened to see this Dufy painting of Ascot. I asked Peggy to look at it, and we decided to buy it... Today, it hangs in our bedroom at Ringing Point."

—DAVID ROCKEFELLER

Raoul Dufy



537

FERNAND LÉGER (1881–1955)

La charmeuse d'oiseaux

titled 'la charmeuse d'oiseaux' (lower center)
gouache, brush and black ink over pencil on paper laid down on card
4⅛ x 3⅛ in. (10.5 x 8 cm.)

$20,000-30,000

PROVENANCE
Wallace K. Harrison, New York (acquired from the artist).
Gift from the above to the late owners, December 1969.

LITERATURE
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, p. 292, no. 117 (illustrated).

"This tiny Léger gouache is a study for a larger painting which was done for my brother Nelson. The study belonged to Wallace K. Harrison and was given to us one year at Christmas. Harrison was a very good friend of Léger's and had a number of his paintings, many of which had been given to him by the artist."

—DAVID ROCKEFELLER

538

MAURICE DE VLAMINCK (1876–1958)

Deux mats devant la côte

signed 'Vlaminck' (lower right)
gouache and brush and India ink on paper
15½ x 18½ in. (39.3 x 47.1 cm.)
Painted *circa* 1925

$30,000-40,000

PROVENANCE
Anon. sale, Stuttgarter Kunstkabinett, 21 May 1960, lot 612.
Acquired at the above sale by the late owners.

LITERATURE
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, p. 246, no. 88 (illustrated).

This work will be included in the forthcoming Maurice de Vlaminck Digital *Catalogue Raisonné,* currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

539

ODILON REDON (1840–1916)

Fleurs dans un vase vert

signed 'ODILON REDON' (lower right)
oil on canvas
10⅝ x 8⅝ in. (27 x 22 cm.)
Painted *circa* 1885-1890

$300,000-400,000

PROVENANCE

Georges Bernheim, Paris.
M. Knoedler & Co., Inc., New York (acquired from the above, February 1929).
Mrs. George A. Thorne, Chicago (acquired from the above, April 1929).
M. Knoedler & Co., Inc., New York (acquired from the above, October 1930).
Abby Aldrich Rockefeller and John D. Rockefeller, Jr., New York (acquired from the above, November 1932).
M. Knoedler & Co., Inc., New York (acquired from the above, April 1945).
Sam Salz, Inc., New York (acquired from the above, April 1945).
Julius Weitzner, New York.
M. Knoedler & Co., Inc., New York (acquired from the above, February 1955).
Sidney Melville Shoenberg, St. Louis (acquired from the above, February 1955).
Sidney Shoenberg Foundation, St. Louis (gift from the above).
E.V. Thaw & Co., Inc., New York.
Acquired from the above by the late owners, April 1976.

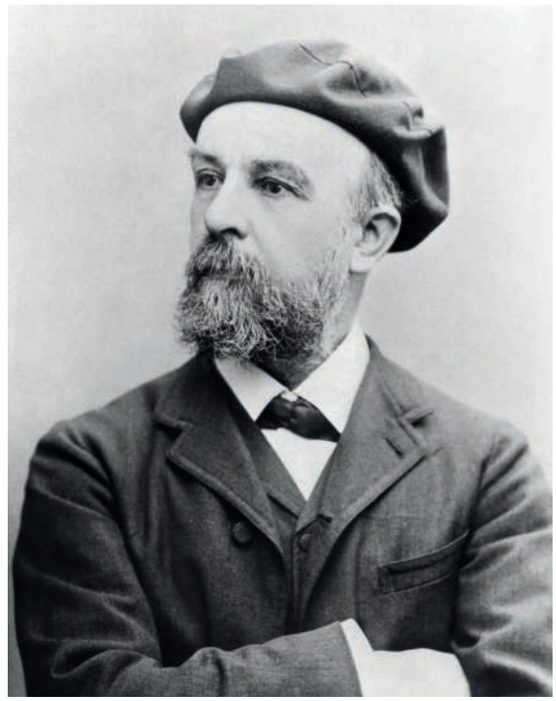
LITERATURE

M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, p. 211, no. 70 (illustrated).

This work will be included in the forthcoming Odilon Redon Digital *Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

"This little Redon flower picture was brought to our attention by Eugene Thaw because it had belonged originally to my mother. It was in her sitting room at 740 Park Avenue along with a number of other flower paintings, some of which Peggy and I had acquired. Though small in size, it has the brilliant colors and special characteristics of Redon's other work."

—DAVID ROCKEFELLER



Odilon Redon, *Fleurs des champs*, 1905-1908. Kunstmuseum Winterthur.

Odilon Redon, 1894. Photograph by Guy & Mockel. Photo: Guy & Mockel / Archives Larousse, Paris, France / Bridgeman Images.

Opposite: detail of present lot.

Redon's flower paintings, both in oil and pastel, provided a welcome respite from the fantastic but often bizarre and darkly troubling visions that had preoccupied him in his earlier works, especially those charcoal drawings he called his *noirs* and similar lithographs. "All tensions relaxed... The demons have retired," Klaus Berger observed (*Odilon Redon*, New York, 1965, p. 88). Responding to the decorative theories of Maurice Denis and the youthful Nabi brotherhood, as well as to Paul Signac and his Neo-Impressionist circle's research into scientific color theory, Redon began to approach his art from a new orientation, in which he concentrated on the purity of its means, partaking of the poet Stéphane Mallarmé's Symbolist view that one should indulge in art for its own sake. The treatment of color became his primary concern, and subject matter now interested him mainly in terms of the possibilities it offered him for pursuing his new fascination with chromatic experimentation. For these purposes floral subjects were ideal, just as they had been earlier for Henri Fantin-Latour, the best known flower painter of the late 19th century.

Armand Clavaud, a botanist and long-time friend and mentor, encouraged Redon's interest in flowers and natural history. The artist and his wife maintained an extensive garden on the property of their country residence in Bièvres, from which he drew inspiration and often selected the very flowers he arranged and depicted in his compositions. Redon described these blossoms as "fragile perfumed beings, exquisite prodigies of light" (quoted in *A soi-même*; trans. M. Jacob and J.L. Wasserman, *To Myself, Notes on Life, Art and Artists*, New York, 1986, p. 114). Having noted Fantin-Latour's financial success with this genre, Redon was moreover drawn to flower subjects because of their salability; during this time he desperately needed to pay off his share of the large debt owed on his deceased parents' family property at Peyrelebade, in the Gironde region, before it could be sold. But most importantly, Redon's production of floral still-lifes became stepping stones to the great decorations that he executed during his final decade. "The flower-pieces," Berger has pointed out, "constitute the red thread running through his late art" (*op. cit.*, 1965, p. 88).

Floral subjects were well suited to the vibrant tints of pastel, a medium Redon had employed with increasing frequency since the mid-1880s, and to the tactile quality of brushed oil paints, which finally assumed a prominent role in his late pictures. Some of the flower compositions are relatively naturalistic, incorporating a table-top setting and a defined spatial context; in others, such as the present painting, Redon depicted the bouquet and vase in a flattened, unspecified space, in which his arrangement takes on a dreamy presence, while evoking the decorative aspect he prized in Asian art. Berger wrote that "Japanese coloured woodcuts helped Redon to gain his freedom. The great bunches of wild flowers of these years display simultaneously a degree of symphonic richness and harmonic purity never seen before in his work" (*ibid.*, p. 90).

Success in exhibitions at the Salon d'Automne in 1904, and Galerie Durand-Ruel in 1906, came largely from the inclusion of sizable contingents of floral compositions, and brought Redon the highest yearly income he had ever derived from his work. More than half of the lots included in an auction of Redon's work at Hôtel Drouot in 1907 were floral still-lifes, most of which were sold; the proceeds enabled the artist to finally erase his share of the family debt. This sale attracted many new admirers and resulted in commissions for large decorative schemes, securing Redon's reputation then and for perpetuity as an artist of rare imagination and exquisite refinement, the famous author of the singular early *noirs*, and lately a master of color. He wrote to his collector Andries Bonger: "I like my art more and more... If the art of an artist is the song of his life, a solemn or sad melody, I must have hit a happy note in color" (quoted in D. Druick et al., *Odilon Redon, Prince of Dreams*, exh. cat., The Art Institute of Chicago, 1994, p. 288).

540

HENRI MATISSE (1869-1954)

Fruits

signed 'Henri Matisse' (lower left)
oil on canvas
25⅛ x 20 in. (64 x 51 cm.)
Painted in 1896

$1,000,000-1,500,000

PROVENANCE

Jules Thénard, Paris (acquired from the artist); Estate sale, Hôtel Drouot, Paris, 17 December 1919, lot 74.
Galerie Bernheim-Jeune et Cie., Paris (acquired at the above sale).
L. Marseille, Paris (acquired from the above, October 1920).
Pierre Matisse Gallery, New York (1962).
Acquired from the above by the late owners, March 1963.

EXHIBITED

Paris, Grand Palais, *Henri Matisse, Exposition du centenaire,* April-September 1970, p. 107, no. 6 (illustrated; illustrated again in color in catalogue supplement; titled *Nature morte aux raisins*).
New York, The Museum of Modern Art, *Henri Matisse, A Retrospective,* September 1992-January 1993, p. 83 (illustrated in color, p. 92, pl. 6; titled *Still Life with Grapes*).

LITERATURE

L. Gowing, *Matisse,* London, 1979, p. 13 (titled *Nature morte aux raisins*).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, p. 247, no. 89 (illustrated; titled *Still Life with Grapes*).
P. Schneider, *Matisse,* London, 1984, p. 37 (titled *Still Life with Grapes*).
G.-P. and M. Dauberville, *Matisse,* Paris, 1995, vol. I, p. 276, no. 3 (illustrated, p. 277).

Wanda de Guébriant has confirmed the authenticity of this work.

"At Alfred Barr's suggestion, we paid our first visit to the Pierre Matisse Gallery. There we saw this very early Matisse still-life, which is more reminiscent of Impressionist paintings than of his later work. This exceptionally beautiful painting hung for a number of years behind my desk in my office at Chase."

—DAVID ROCKEFELLER

Claude Monet, *Nature morte: pommes et raisins*, 1880. The Art Institute of Chicago.

Henri Matisse, *La Desserte*, 1896-1897. Private Collection. © 2018 Succession H. Matisse / Artists Rights Society (ARS), New York.

Opposite: detail of present lot.

Matisse painted this delicate tabletop still-life, resplendent in silvery-grays and greens, in 1896, the year that saw his successful debut on the Parisian art stage—a professional artist at long last, engaged in realizing on canvas his singular conception of the world. Four years earlier, at age 22, he had joined the studio of Gustave Moreau, the hub for the most independent and forward-thinking students at the famously traditional École des Beaux-Arts. After an extended period of apprenticeship in which he focused on copying Old Master canvases at the Louvre, Matisse began in 1895 to paint original still-life compositions—seeking, he later recalled, "the gradations of tone in the silver scale, dear to the Dutch masters, the possibility of learning how to make light sing in a muted harmony" (quoted in J. Elderfield, *Matisse*, New York, 1978, p. 26). In early 1896, Moreau approved Matisse's plan to submit to the Salon and even came personally to inspect his work beforehand, a privilege reserved for few and favored pupils.

"We spent an exquisite hour," Matisse's friend Henri Evenepoel recounted. "Matisse showed his submission, a dozen canvases, delicious in tone, nearly all still-lifes, which provided the starting point for discussions of everything to do with art" (quoted in H. Spurling, *A Life of Henri Matisse, The Early Years*, New York, 1998, p. 110).

For his first public foray, Matisse opted for the recently founded Salon de la Nationale—not as progressive as the Indépendants but far less conservative than the hoary Salon des Artistes Français. The jury accepted four of his paintings, which by all accounts constituted a brilliant showing. Two still-lifes found private buyers—a retired dairy wholesaler named Jules Thénard, who subsequently acquired the present canvas as well, and a Parisian textile merchant, Jules Saulnier—while a domestic interior went to the French State. Just before the Salon closed, Matisse was elected an associate member of the Société Nationale, quite an honor for the promising newcomer.

The latter half of 1896 brought still more change—most importantly, Matisse's transformative introduction to modernism. During a summer sojourn in Brittany, the Australian painter John Russell tutored Matisse in Impressionist theories of light and color, in particular the innovations of Monet. At the same time, Matisse began to realize the limits of pure illusionism in conveying his received sensations before the motif. "What interested me was the rapport that my contemplation created between the objects I was looking at," he later explained. "And I had to invent something that would render the equivalent of my sensation—a kind of communion of feeling between the objects placed in front of me" (quoted in J. Flam, *Matisse: The Man and His Art*, Ithaca, 1986, p. 41).

Matisse may have painted the present still-life in the months leading up to his success at the Salon or, perhaps more likely, following his return to Paris in mid-October after the summer's revelations—the same time that he began work on the monumental *La Desserte*, the apogee of his first period of still-life work. While the nuanced tonal harmonies, textural variety, and diagonally placed knife in the present composition reveal the enduring influence of Chardin, Matisse had begun by now to free his touch from the description of objects as such to emphasize the way in which they were made visible by light. The velvety fruit seems to absorb the bright light of the studio, while the half-full water glass reflects it back in loose and lively glints; freely brushed passages of white light and blue shadow play over the surface of the tablecloth, echoing the hues of the Delft pitcher, a nod to the lingering influence of Dutch realism.

Jules Thénard kept this luminous still-life until his death in 1919, despite a certain derision from his highly conventional family and friends. When Matisse offered him another canvas in 1899, Thénard reluctantly refused. "If I took it home, they'd have me hung up before a family tribunal!" (quoted in H. Spurling, *op. cit.*, 1999, p. 170). Peggy and David Rockefeller acquired the present painting in 1963. "At Alfred Barr's suggestion," David Rockefeller recounted, "we paid our first visit to the Pierre Matisse Gallery. There we saw this very early Matisse still-life, which is more reminiscent of Impressionist paintings than of his later work. This exceptionally beautiful painting hung for a number of years behind my desk in my office at Chase" (quoted in M. Porter et al., *op. cit.*, 1984, p. 247).

541

ÉDOUARD VUILLARD (1868-1940)

La malade lisant

signed with initials and dated 'E.V. 95' (lower left)
oil on board
8⅜ x 11½ in. (21.4 x 29.2 cm.)
Painted in 1895

$800,000-1,200,000

PROVENANCE

Milo Beretta, Montevideo (probably acquired from the artist, 1935).
Jacques Helft, New York.
Paul Rosenberg & Co., New York (acquired from the above, November 1955).
Acquired from the above by the late owners, November 1956.

EXHIBITED

Montevideo, Amigos del arte, *Pintura moderna europea*, September 1935, no. 73.
Montevideo, Galería E. Berro, *Milo Beretta (1881-1935), Su pintura, su colección*, July 1946, no. 24 (illustrated).

LITERATURE

A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable, Catalogue critique des peintures et pastels*, Paris, 2003, vol. I, pp. 320-321, no. IV-162 (illustrated; dated 1894).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 213, no. 72 (illustrated).

"To me, [this] picture typifies the many Vuillard interiors where the human subject often fades indistinguishably into its surroundings… which only adds to the painting's charm."

—DAVID ROCKEFELLER

Between 1891 and 1895, Vuillard explored the theme of a woman sleeping or resting in bed in more than twenty *intimiste* oils, pastels, and drawings. Depicting the model nestled comfortably under layers of eiderdown quilts, with only her head and shoulders visible, these images intentionally subvert the traditional erotic connotations of the boudoir in the artistic canon, instead presenting the woman's bed as a site for private relaxation and recovery. In several of the pictures, Vuillard captured his model in deep sleep, a favorite Symbolist theme. "Sleep is the preferred stalking-ground of Symbolism," Guy Cogeval has noted, "with its propensity to dream, and the bed is its nodal point" (*op. cit.*, 2003, p. 143). Elsewhere in Vuillard's oeuvre, the recumbent woman convalesces from illness, a second figure keeping vigil at her bedside. In the present painting, by contrast, she is fully alert, propped partially upright against a pillow, absorbed in a book that she rests on her chest.

The model for many of these works, including the present canvas, was Vuillard's older sister Marie, who lived in the family home at 346, rue Saint-Honoré with the artist, their mother, and until her death in 1893 their *grandmère* Michaud as well. That same year, Marie married the painter Ker-Xavier Roussel, a dear friend of Vuillard, and he joined the close quarters of the household, carrying on an affair all the while with the sister-in-law of yet another Nabi artist, Paul Ranson. Marie struggled throughout these years with pregnancy complications, ailments such as the mumps, and bouts of depression, which left her confined to bed at intervals. Here, however, she shows no evident sign of illness; the chair at the foot of her bed, where her mother sits in a related painting, is empty now, and the flush of color on her cheeks suggests the return of good health (Salomon and Cogeval, no. IV-161; Musée Picasso, Paris).

Vuillard's principal interest in this intimate domestic scene is to convey a mood of private, self-contained interiority. Marie's facial features are blurred, suggesting that her thoughts are turned inward, and her form blends into the background. The bed extends almost the full width of the canvas, locked into a grid of horizontals and verticals. The result is not to create a sense of confinement, however, but rather to embrace and protect Marie, as though the room itself were holding her close. Her knees are raised beneath the richly patterned coverlet, creating a free and sinuous arabesque, and the dominant gold tone of the painting, heightened with deep red, exudes a quiet radiance. "The interior was for Vuillard," Elizabeth Easton has concluded, "a potential metaphor for himself—an inner space, self-controlled and cut off from the world, but rife with possibilities" (*The Intimate Interiors of Edouard Vuillard*, exh. cat., Museum of Fine Arts, Houston, 1989, p. 4).

Edouard Vuillard, *Au lit*, 1891. Musée d'Orsay, Paris.

Opposite: detail of present lot.

542

EUGÈNE BOUDIN (1824–1898)

Le rivage de Villerville

signed, dated and inscribed 'E. Boudin 93. Villerville' (lower right)
oil on canvas
19¼ x 29⅜ in. (49 x 74.5 cm.)
Painted in 1893

$150,000-200,000

PROVENANCE

Frederic Bonner, New York; Estate sale, American Art Association, New York, 24 January 1912, lot 32.
Durand-Ruel Galleries, New York (acquired at the above sale).
Acquired from the above by the late owners, June 1949.

EXHIBITED

New York, Durand-Ruel Galleries, *Retrospective Exhibition of Paintings by Eugène Boudin,* January-February 1929, no. 13 (dated 1896).
New York, Durand-Ruel Galleries, *Exhibition of Paintings by Eugène Boudin,* October-November 1933, no. 14 (titled *Falaises de Villerville*).
New York, Durand-Ruel Galleries, *Exhibition of Paintings by Eugène Boudin,* October-November 1941, no. 8 (titled *Falaises de Villerville*).
New York, Wildenstein & Co, Inc., *From Paris to the Sea Down the River Seine,* January-February 1943, no. 69 (titled *Villerville*).
New York, Durand-Ruel Galleries, *Paintings by Eugène Boudin,* February 1948, no. 1 (titled *Falaises de Villerville*).
New York, Durand-Ruel Galleries, *19th and 20th Century French Paintings,* March 1949 (illustrated, pl. XIII; titled *Falaises de Villerville*).
New York, Findlay Galleries, *Art Seldom Seen, Masterpieces from Private Collections,* March 1974 (illustrated; titled *Falaises de Villerville*).

LITERATURE

R.L. Benjamin, *Eugène Boudin,* New York, 1937, p. 191 (titled *Cliffs at Villerville*).
"Boudin Catches Flavor of France at Peace," *Art Digest,* vol. XVI , November 1941, p. 13 (illustrated; titled *Cliffs at Villerville*).
R. Schmit, *Eugène Boudin,* Paris, 1973, vol. III, p. 231, no. 3204 (illustrated).
M. Potter et al., *The David and Peggy Rockefeller Collection: European WOrks of Art,* New York, 1984, vol. I, p. 135, no. 37 (illustrated, p. 134; titled *Cliffs at Villerville*).

"Peggy had always liked Boudin, perhaps in part because her mother's great friend, Mrs. Robert Fowler, had two or three of them in her house in Katonah, New York, where Peggy grew up. Peggy's mother subsequently bought one as well so we had a sentimental attachment to Boudin's work. Thus when this painting became available through the Durand-Ruel Gallery in New York, Peggy was immediately drawn to it and we bought it. It hangs today in the entrance hall at 65th Street."

—DAVID ROCKEFELLER

543

PIERRE-AUGUSTE RENOIR (1841–1919)

Vase d'anémones

signed 'Renoir.' (lower right)
oil on canvas laid down on panel
13 x 10 in. (33 x 25.5 cm.)
Painted *circa* 1892

$600,000-800,000

PROVENANCE

Ambroise Vollard, Paris (acquired from the artist, by 1919).
Mme de la Chapelle, Paris.
M. Knoedler & Co., Inc., New York (acquired from the above, September 1937).
Abby Aldrich Rockefeller and John D. Rockefeller, Jr., New York (acquired from the above, April 1938).
Winthrop Rockefeller, New York (acquired from the estate of the above, 1958).
Acquired from the estate of the above by the late owners, July 1974.

EXHIBITED

Glasgow, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *French Art of the 19th and 20th Centuries*, April 1937, no. 50.
London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *The 19th Century French Masters*, July-August 1937, no. 34.

LITERATURE

A. Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1918, vol. II, p. 91 (illustrated).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, p. 172, no. 54 (illustrated).
G.-P. and M. Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2009, vol. II, p. 8, no. 691 (illustrated; dated 1882 and titled *Roses dans un verre*).

This work will be included in the forthcoming Pierre-Auguste Renoir Digital *Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

"This painting was one [that] Mother had in her sitting room at 740 Park Avenue."

–DAVID ROCKEFELLER

Pierre-Auguste Renoir, *Jeunes filles au piano*, 1892. Musée d'Orsay, Paris.

Opposite: detail of present lot.

In this lively floral still life, Renoir has brought to bear the full weight of his painterly talents on the virtuoso rendering of a bouquet of multi-colored anemones, set off against scattered sprigs of dark green foliage and informally arranged in a small glass goblet. The canvas is exceptional for the free and vigorous handling of the paint, which animates the sensuous profusion of blossoms and conveys the effect of a motif rapidly perceived. Defying the conventions of the dominant still life tradition at the time, Renoir replaced the familiar dark background of Chardin with a field of light-colored brushwork that illuminates the picture from within, heightening the impression of immediacy.

Throughout his career, still lifes afforded Renoir the welcome opportunity to experiment and extemporize freely in his technique. Working within the controlled setting of the studio, without concern for the demands of live models or the vagaries of sunlight, he could focus more easily and fully on the quality of paint and on the varied effects of brushwork and color. "When I am painting flowers I can experiment boldly with tones and values without worrying about destroying the whole painting," he explained to the critic Georges Rivière. "I would not dare to do that with a figure" (quoted in *Renoir*, exh. cat., Hayward Gallery, London, 1985, p. 183).

The robust modeling of the flowers in the present still lifes reflects the increasingly classicizing conception of art that Renoir cultivated during the 1890s—"my new and final manner of painting," he explained to Durand-Ruel, "like Fragonard, but not so good" (quoted in *Renoir in the Barnes Foundation*, New Haven, 2012, p. 121). The linchpin of Renoir's work during these years was a long sequence of paintings depicting the idyllic recreations of bourgeois girls, their fresh-faced beauty echoed in the luxuriant forms of flowers. They don flower-trimmed hats, gather blossoms in meadows, and read or play piano in domestic interiors laden with bouquets (fig. 1). An immediate success with collectors and critics, this new approach ushered in a period of mounting prosperity and long-awaited fame for Renoir, who turned fifty in 1891. "I'm in demand again on the market," he wrote to the collector Paul Berard. "If nothing happens to disturb my work, it will go like clockwork" (quoted in B.E. White, *Renoir, His Life, Art, and Letters*, New York, 1984, p. 189).

Abby Aldrich Rockefeller acquired *Vase d'anémones* in 1938. Upon the distribution of her estate two decades later, the painting passed to Mr. Rockefeller's older brother Winthrop, who hung it in his home at Winrock Farm in Arkansas. Peggy and David Rockefeller acquired the canvas in 1974, after Winthrop Rockefeller's death, and displayed it with a Redon flower painting in the front hall of Hudson Pines, their home in Pocantico Hills.

544

CAMILLE PISSARRO (1830–1903)

Berger et église d'Eragny

signed, dated and dedicated 'C. Pissarro. 1889 Au Dr. D. Parenteau.' (lower left)
gouache over pencil on silk laid down on panel
5½ x 7⅜ in. (14 x 18.7 cm.)
Painted in 1889

$150,000-250,000

PROVENANCE

Dr. Daniel Parenteau, Neuilly-sur-Seine (gift from the artist).
Anon. sale, Hôtel Drouot, Paris, 14 April 1943, lot 39.
(probably) Professors Mark Ritter and Huguette Renée Sponenburgh, Eugene, Oregon.
Maxwell Galleries, San Francisco.
Dalzell Hatfield Galleries, Los Angeles (acquired from the above).
Acquired from the above by the late owners, June 1949.

LITERATURE

L.R. Pissarro and L. Venturi, *Camille Pissarro, Son art—son oeuvre,* Paris, 1939, vol. I, p. 279, no.1429 (illustrated, vol. II, pl. 278).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, p. 128, no. 32 (illustrated).
J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures,* Paris, 2005, vol. III, p. 514 (illustrated).

This work will be included in the forthcoming Camille Pissarro Digital *Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

"This was the first painting we bought from Dalzell Hatfield of Los Angeles, a dealer who was known and respected by Alfred Barr. It is a tiny gouache which we have enjoyed ever since we acquired it in 1949. It is on a stand on a table beside the fireplace in the living room at Hudson Pines."

—DAVID ROCKEFELLER

D. B. Parenteau

545

PIERRE BONNARD (1867–1947)

Boulevard de Clichy* ou *Scène de rue à Paris

signed 'Bonnard' (lower right)
oil on canvas
25⅝ x 36¼ in. (65.1 x 92 cm.)
Painted in 1900

$2,500,000-3,500,000

Bonnard in his studio at 65, rue de Douai, Paris, 1905.
Unknown photographer.

PROVENANCE

(possibly) Aline Barnsdaal, Los Angeles.
Fine Arts Associates (Otto M. Gerson), New York.
M. Knoedler & Co., Inc., New York (partial acquisition from the above, July 1952).
Fine Arts Associates (Otto M. Gerson), New York (acquired from the above, October 1953).
Mr. and Mrs. Walter Bareiss, Greenwich (acquired from the above, by 1956);
sale, Sotheby Parke Bernet, Inc., New York, 16 November 1983, lot 27.
Acquired at the above sale by the late owners.

EXHIBITED

New York, Paul Rosenberg & Co., *Pierre Bonnard,* March-April 1956, p. 4, no. 2 (illustrated, p. 7).
New Haven, Yale University Art Gallery, *Paintings, Drawings and Sculptures Collected by Yale Alumni,* May-June 1960, p. 78, no. 81 (illustrated; dated 1904 and titled *Rue Clichy*).
New York, Wildenstein & Co, Inc. and Philadelphia Museum of Art, *From Realism to Symbolism, Whistler and his World,* March-May 1971, pp. 61-62, no. 52 (illustrated, pl. 51).
Sydney, Art Gallery of New South Wales; Melbourne, National Gallery of Victoria and New York, The Museum of Modern Art, *Modern Masters, Manet to Matisse,* April-September 1975, p. 228, no. 6 (illustrated, p. 229).

LITERATURE

A. Terrasse, *Bonnard, Biographical and Critical Study,* Geneva, 1964, p. 28 (illustrated in color).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, pp. 338-339, no. 152 (illustrated in color, p. 338).
J. and H. Dauberville, *Bonnard, Catalogue raisonné de l'oeuvre peint, Révisé et augmenté, 1888-1905,* Paris, 1992, vol. I, p. 242, no. 239 (illustrated).

Bonnard

Gustave Caillebotte, *Rue de Paris, temps de pluie*, 1877. The Art Institute of Chicago.

Vincent Van Gogh, *Boulevard de Clichy*, 1887. Van Gogh Museum, Amsterdam.

During the opening years of the 20th century, Bonnard painted a series of Parisian cityscapes near his apartment at 65, rue de Douai that portray with droll delight the countless vignettes and chance encounters that comprise the daily experience of the urban street, glimpsed in passing. In the present scene, two women in showy, oversized hats promenade along the sidewalk, drawing the attention of a slump-shouldered figure who has stopped to rest on a bench. At the far right, a small spotted dog scampers past, seemingly about to collide with a top-hatted man—the quintessential Parisian *flâneur*, a connoisseur of the boulevard—whose body is cropped by the edge of the canvas. "Bonnard set out to capture in his work what no other painter of his time had observed: the little incidents of Parisian life," John Rewald wrote. "He descended into the streets and the squares, watching with equal interest people, horses, dogs, and trees. Broad avenues, busy street vendors, and cafés on sidewalks offered him their intricate patterns, their noisy agitation" (*Pierre Bonnard*, exh. cat., The Museum of Modern Art, New York, 1948, pp. 25-26).

Rather than painting from a window looking down over the street, as Camille Pissarro had done in Paris and Rouen since the mid-1890s, Bonnard—an inveterate early-morning walker—here chose a street-level vantage point, positioning himself as an active participant in the bustle of the modern metropolis as well as an astute observer. The neighborhood where he lived and worked was an unpretentious, middle-class quarter at the foot of Montmartre, long frequented by artists and writers; Pablo Picasso lived a block away from May 1901 until January 1902, during his second stay in Paris, and painted the area as well. In the present view, Bonnard depicted a familiar stretch of shops along the boulevard de Clichy, the area's main commercial concourse, near the spot where it intersected the rue de Douai; his own modest flat, located in a former convent, was less than fifty meters away.

The principal theme of the painting, however, is not the topography of the street itself but rather the human spectacle that it encompasses. Instead of plunging into depth like Gustave Caillebotte's painted thoroughfares, for example, Bonnard's boulevard de Clichy unfurls parallel to the picture plane, creating a frieze-like pictorial space—a shallow stage that the various actors in this informal modern-life drama traverse from side to side. The storefronts rise in the middle distance like a theatrical backdrop, blocking out all but a small corner of sky at the top left. The passage of shadow in the very foreground, with a decorative scalloped edge suggesting an awning above, marks out a distinct, sheltered spot for artist and viewer as they observe this quotidian pageant. "He placed the emphasis on people, not architecture," Nicholas Watkins has written, "leisurely enjoying the spectacle of their comings and goings. Crowds drift by as in a dream or in a sequence for an early silent film" (*Bonnard*, London, 1994, p. 93).

This subtly radiant, quietly animated scene dates to an important juncture in Bonnard's career, marked by a creative tension between his achievements in the Nabi style and his mounting interest in Impressionism. The opening of the Caillebotte bequest at the Musée du Luxembourg in 1897 had meant official state recognition for Impressionism, once disparaged and denounced for the challenge it posed to Salon norms. For Bonnard, however, who had still been a teenager when the eighth and final Impressionist Exhibition took place in 1886, the Luxembourg installation was nothing short of revelatory, as were the ensuing

Impressionist shows at Durand-Ruel. "I remember very well that at that time I knew nothing about Impressionism," he later recounted, "and we admired Gauguin's work for itself and not in its context. When we discovered Impressionism, it came as a new enthusiasm, a sense of revelation and liberation, because Gauguin is a classic, almost a traditionalist, and Impressionism brought us freedom" (*ibid.*, p. 52).

By the turn of the century, Bonnard had adopted many of the hallmarks of Impressionism, including a white ground, the broken and visible brushstroke, and open-air subject matter. In the present painting, he has used a harmonious palette of muted golden tones, enlivened with patches of red, green, and charcoal gray, to evoke the urban milieu under delicate morning sun. In its calculated decorative structure, however, the canvas remains true to the anti-naturalist principles of his Nabi period. The various elements of the composition—the street, the lampposts, the slats of the bench, the rectangular shopfronts of varying size and tonality—are all carefully aligned within the dominant structure of a grid, with the windows of the buildings reading like tiny tesserae in an overall mosaic of color and light.

"When my friends and I decided to pick up the research of the Impressionists and try to take it further," Bonnard explained, "we wanted to outshine them in their naturalistic impressions of color. Art is not Nature. We were stricter in composition. There was a lot more to be got out of color as a means of expression" (*ibid.*, p. 61).

Bonnard, moreover, eschewed the signal Impressionist practice of painting *en plein air*, instead translating his vision of the city onto canvas from memory in the intimacy of his studio, muffling details to create an atmospheric effect. "The Impressionists, in seizing one moment, thought to capture reality with it—but they were merely capturing its luminous skin," Jean Clair has explained. "This was very different from Bonnard's intention, which...consisted in letting himself be imbued with [the subject], only to revive it later on. Then, when the distillation of memory had retained only its finest and most lasting qualities, its light and its odor, it would shine again with all its brightness in the purer air of his memory, giving him the same feeling of bliss as came to Proust who, on stumbling over the uneven stones of the courtyard of the Hôtel de Guermantes, imagined himself transported to the Piazza San Marco" (*Bonnard, The Late Paintings*, exh. cat., Phillips Collection, Washington, D.C., 1984, p. 31).

Pierre Bonnard, *Boulevard des Batignolles (la pluie)*, 1926. Sold, Christie's New York, 7 November 1995, lot 3.

Pablo Picasso, *Boulevard de Clichy*, 1901. Sold, Christie's New York, 4 May 2005, lot 26. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

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HENRI DE TOULOUSE-LAUTREC (1864–1901)

La Clownesse assise (Mademoiselle CHA-U-KA-O), from Elles

numbered 'Serie no. 27' in pencil lower right
lithograph in colors on wove paper watermark *G. Pellet / T. Lautrec*
Sheet: 20½ x 15⅞ in. (521 x 403 mm.)
Executed in 1896. This work is number 27 from an edition of 100. Published by Gustave Pellet, with his paraph (Lugt 1194) and inkstamp (Lugt 1190).

$200,000-300,000

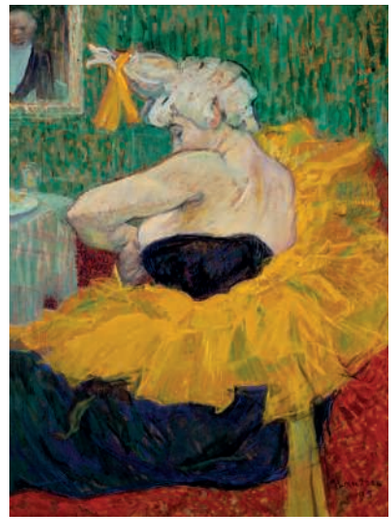
PROVENANCE

Carl Sachs (Lugt 634a) (with his inkstamp on the reverse).
(His Sale) C. G. Boerner, November 6, 1931.
Ludwig Charell.
The Estate of Nelson Rockefeller (Acquired from the above, June, 1956).
Acquired from the above by the late owners, 1979.

LITERATURE

Adhémar, Jean, *Toulouse-Lautrec, His Complete Lithographs and Drypoints*, New York, 1987, no. 201.
Adriani, Götz, *Toulouse-Lautrec, Das Gesamte Graphische Werk*, Cologne, 1986, pp. 226-227, no. 172 (another example illustrated in color).
Delteil, Loÿs, *H. de Toulouse-Lautrec*, New York, 1968, vol. XI, no. 180 (another example illustrated in color).
Wittrock, Wolfgang, *Toulouse-Lautrec, The complete prints*, London, 1985, vol. II, pp. 380-381, no. 156 (another example illustrated in color).
M. Potter *et al, The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 360, no. 197.

Fascinated as he was by decadence and decline, it was his ability to empathize with his subjects and his willingness to show them in all their human frailty and vulnerability—off-stage rather than in the spotlight—that sets him apart from most of his contemporaries.



Henri de Toulouse-Lautrec, La clownesse Cha-U-Kao, 1895. Musée d'Orsay, Paris. © RMN-Grand Palais (Musée d'Orsay)/ Hervé Lewandowski

Cha-U-Kao in an acrobatic pose. Photograph by Maurice Guibert.

opposite page:

Abby Aldrich Rockefeller's Print Room, on the seventh floor of MoMA's 10 West 54 Street location. Photograph by Samuel H. Gottscho, courtesy of The Rockefeller Archive Center.

The Rockefeller family's commitment to and extraordinary influence in the print collecting field began with Abby Aldrich Rockefeller's donation of her personal collection of 1,600 prints to the Museum of Modern Art in 1940. In addition to being a major patron of sculpture and painting, Mrs. Rockefeller also understood the importance of prints as a means for education and study. As a result of her landmark gifts to the department, the Museum opened a dedicated area for the study of prints in 1949. This space, the Abby Aldrich Rockefeller Print Room, continues to be an important element of the Museum of Modern Art to the present day. [1]

Within her collection, Mrs. Rockefeller had a special affinity for the graphic work of Henri Toulouse-Lautrec, who she believed was integral to the origination of modernism and the avant-garde in 19th century France. In 1946, Mrs. Rockefeller donated sixty-one lithographs by Toulouse-Lautrec to the Museum, which were shown in a major exhibition the following year. This donation was regarded as one of the most important accessions at the time, and the Museum's holdings of Toulouse-Lautrec's works became among the most significant in the world.[2]

The family's interest in Toulouse-Lautrec continued throughout the 20th century with Nelson Rockefeller's acquisition of a large group of prints by the artist in 1956. These works were hung prominently in his office and dining room in his residence at 13 West 54th Street before they were acquired by David and Peggy Rockefeller. The following three Toulouse-Lautrec lithographs are from this group.

La Clownesse assise (Mademoiselle CHA-U-KA-O) was published in Toulouse-Lautrec's celebrated 1896 portfolio of ten lithographs, *Elles*, which was dedicated primarily to the depiction of prostitutes in the *maisons closes* or brothels of Paris. A regular visitor and at times a long-term guest of these establishments, the artist was well-acquainted with the women who lived and worked there. He was particularly interested in depicting them in their daily routines, whether at the wash table, getting dressed, or dozing in bed. These quiet domestic scenes were mostly printed with only one or very few colors. *La Clownesse* is an exception amongst this portfolio, and it remains unclear why Toulouse-Lautrec decided to include her, a stage performer and not a prostitute, in this series.

A dancer at the Nouveau Cirque and the Moulin Rouge, Mademoiselle CHA-U-KA-O claimed to be Japanese, yet her name was in fact a phonetic transcription of the French word "*chahut*" (an acrobatic dance derived from the *cancan*) and evocative of the chaos she caused whenever she came on stage. CHA-U-KA-O began her performing life as a lithe and supple gymnast, as evident in this photograph taken by Toulouse-Lautrec's close companion Maurice Guibert. By 1895 however, the agile, slender dancer had metamorphosed into that of the ageing, slightly overweight clownesse. The arc of CHA-U-KA-O's life, ending in physical ruin, was bound to attract Lautrec. Fascinated as he was by decadence and decline, it was his ability to empathize with his subjects and his willingness to show them in all their human frailty and vulnerability—off-stage rather than in the spotlight—that sets him apart from most of his contemporaries.

1 *Abby Aldrich Rockefeller and Print Collecting: An Early Mission for MoMA*, Museum of Modern Art, New York, 1999, p. 3.

2 *Abby Aldrich Rockefeller and Print Collecting: An Early Mission for MoMA*, Museum of Modern Art, New York, 1999, p. 14.

547

HENRI DE TOULOUSE-LAUTREC (1864–1901)

Jane Avril

lithograph in colors on wove paper
Sheet: 21⅞ x 14¾ in. (556 x 375 mm.)
Executed in 1899. This work is from Wittrock's state B (of B).

$20,000-30,000

PROVENANCE
The Estate of Nelson A. Rockefeller.
Acquired from the above by the late owners, October 1979.

LITERATURE
Adhémar, Jean, *Toulouse-Lautrec, His Complete Lithographs and Drypoints*, New York, 1987, no. 323.
Adriani, Götz, *Toulouse-Lautrec, Das Gesamte Graphische Werk*, Cologne, 1986, pp. 411-413, no. 354 (another example illustrated in color).
Delteil, Loÿs, *H. de Toulouse-Lautrec*, New York, 1968, vol. XI, no. 367 (another example illustrated in color).
Wittrock, Wolfgang, *Toulouse-Lautrec, The complete prints*, London, 1985, vol. II, pp. 812-813, no. P29 (another example illustrated in color).
M. Potter et al, *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 361-362, no. 200.

548

HENRI DE TOULOUSE-LAUTREC (1864–1901)

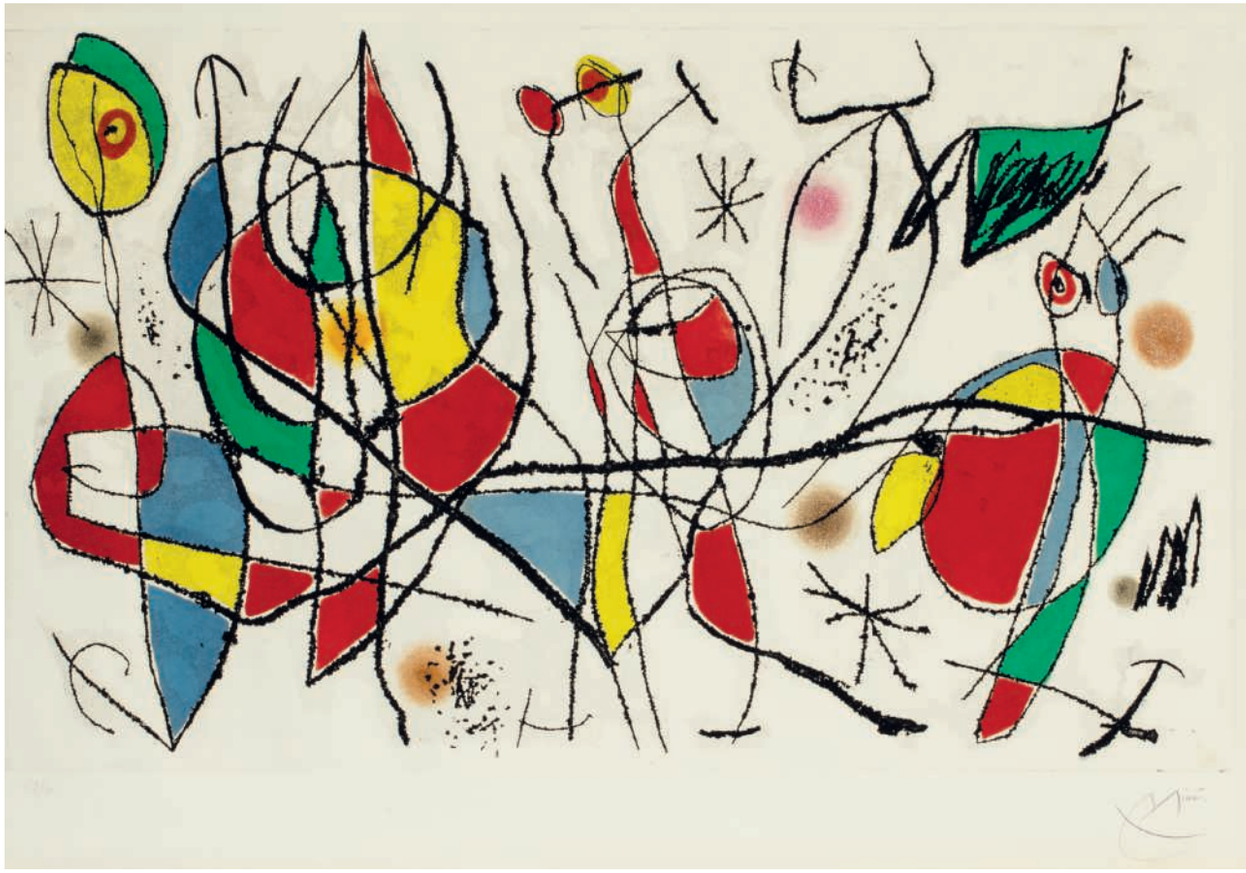
Au Moulin rouge, la Goulue et sa Soeur

stamp numbered in red '71' lower left and signed 'T-Lautrec' in pencil lower right
lithograph in colors on thin wove paper
Image: 18 x 13⅝ in. (457 x 346 mm.)
Sheet: 22 x 17⅝ in. (559 x 448 mm.)
Executed in 1892. This work is Wittrock's 2nd (final) state and is from an edition of 100. Published by Boussod, Valadon et Cie., Paris.

$20,000-30,000

PROVENANCE
Ludwig Charell.
The Estate of Nelson A. Rockefeller (Acquired from the above, June 1956).
Acquired from the above by the late owners, 1979.

LITERATURE
Adhémar, Jean, *Toulouse-Lautrec, His Complete Lithographs and Drypoints*, New York, 1987, no. 2.
Adriani, Götz, *Toulouse-Lautrec, Das Gesamte Graphische Werk*, Cologne, 1986, pp. 28-29, no. 6 (another example illustrated in color).
Delteil, Loÿs, *H. de Toulouse-Lautrec*, New York, 1968, vol. X, no. 11 (another example illustrated in color).
Wittrock, Wolfgang, *Toulouse-Lautrec, The complete prints*, London, 1985, vol. I, pp. 52-53, no. 1 (another example illustrated in color).
M. Potter *et al*, *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 355, no. 187.



549

JOAN MIRÓ (1893–1983)

L'Invitee du dimanche I

numbered '67/75' lower left and signed 'Miro' in pencil lower right
etching with aquatint in colors on wove paper
Image: 28½ x 38¾ in. (724 x 984 mm.)
Sheet: 31¾ x 45¼ in. (806 x 1149 mm.)
Executed in 1969. This work is from an edition of 75. Published by Maeght Editeur, Paris.

$7,000-10,000

PROVENANCE
Maeght, Saint-Paul-de-Vence, France.
Acquired from the above by the late owners, 1973.

LITERATURE
Dupin, Jacques, *Miro engraver,* New York, 1989, vol. II, pp.130, no. 480 (another example illustrated in color).
M. Potter et al, *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, pp. 371, no. 220.

550

MARC CHAGALL (1887–1985)

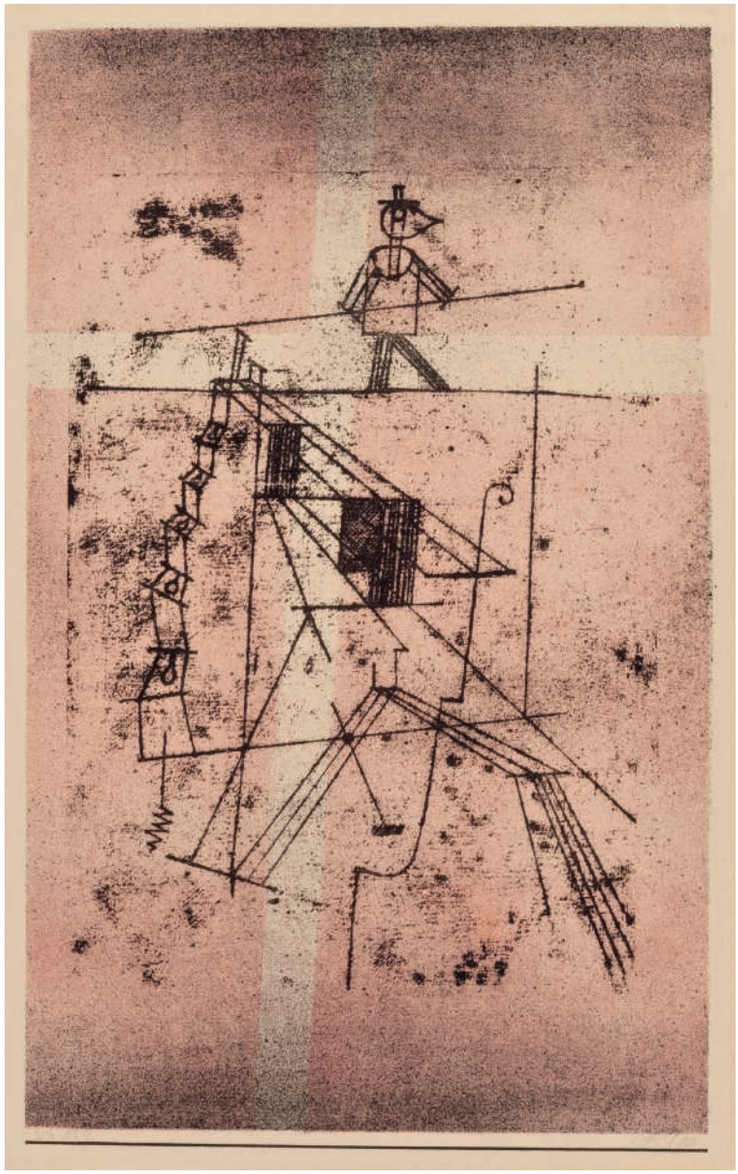
Paravent

numbered '60/100' and signed 'Marc Chagall' in ink lower right panel
lithograph in colors, on four sheets of wove paper mounted to waxed oak folding screen (as issued)
Overall: 57 x 75 in. (1461 x 1905 mm.)
Executed in 1963. Published by Gérard Cramer, Geneva, Switzerland.

$30,000-50,000

PROVENANCE
Galerie Gérald Cramer, Geneva.
Acquired from the above by the late owners, May 1965.

LITERATURE
Atelier Mourlot, *The Lithographs of Chagall, 1962-1968*, France, 1969, vol. III, no. 390.
M. Potter *et al, The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. 1, pp. 371, no. 218.



551

PAUL KLEE (1879–1940)

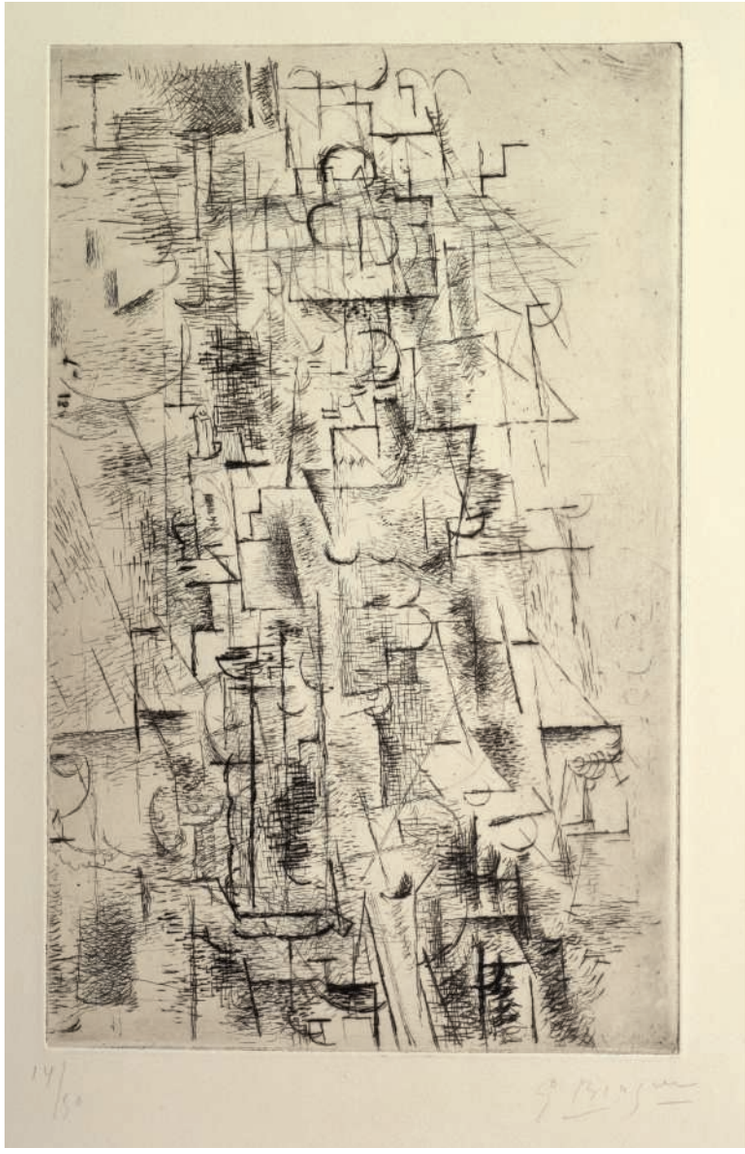
Seiltänzer, from Kunst der Gegenwart

annotated '23/138' lower left and signed 'Klee' in pencil lower right
lithograph in colors on laid paper watermark *BSB*
Image: 17⅞ x 10⅝ in. (454 x 270 mm.)
Sheet: 18⅞ x 12⅜ in. (479 x 314 mm.)
Executed in 1923. This work is from Kornfeld's fourth (final) state and from the edition of 220 on this paper (there was also an edition of 80 on *Japon* paper), published by R. Piper & Co., Munich, with their blindstamp.

$15,000-20,000

PROVENANCE
Galerie R. G. Michel, Paris.
Acquired from the above by the late owners, May 1960.

LITERATURE
E.W. Kornfeld, *Verzeichnis des graphischen Werkes von Paul Klee*, Bern, 1963, no. 95 (another example illustrated in color)
M. Potter *et al.*, *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 371, no. 217.



552

GEORGES BRAQUE (1882–1963)

Composition (Nature Morte I)

numbered '14/50' lower left and signed 'G Braque' in pencil lower right
etching on Arches paper
Image: 13¾ x 8½ in. (349 x 216 mm.)
Sheet: 18 x 12 in. (457 x 305 mm.)
Executed in 1911. This work is from the edition of 50. Published by Maeght, Paris, 1950.

$8,000-12,000

PROVENANCE
Wallace K. Harrison.
Acquired from the above by the late owners.

LITERATURE
D. Vallier, *Braque: The Complete Graphics: Catalogue Raisonné*, Alpine Fine Arts Collection, Ltd., New York, 1988, p. 21, no. 11 (another example from the edition illustrated in black and white).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 364, no. 206.

553

LIUBOV POPOVA (1889–1924)

Six Prints: one print

linocut with watercolor and gouache additions
Sheet: 13¾ x 10¼ in. (349 x 260 mm.)
Executed *circa* 1917-1919

$30,000-50,000

PROVENANCE

George Costakis.
Acquired from the above by the late owners, May 1974.

LITERATURE

A. Rudensteine and S. Starr, *Russian Avant-Garde Art: The George Costakis Collection*, Harry N. Abrams, Inc., New York, 1981, p. 382 (another example illustrated in color).
D. Sarabianov and N. Adaskina, *Popova*, Harry N. Abrams, Inc., New York, 1989, p. 126 (another example illustrated in color).
M. Dabrowski, *Liubov Popova*, The Museum of Modern Art, New York, 1991, p. 76 (another example illustrated in color).
M. Potter *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* New York, 1988, vol. II, pp. 214, no. 131.

ENGRAVED

The present lot is an extremely rare example of an individual print from Liubov Popova's *Six Prints* portfolio of hand-colored linocuts. The Museum of Modern Art believes that only two complete examples of this portfolio are still in existence. Popova has been featured in several major exhibitions devoted to Suprematism and Constructivism and is considered one of the most important artists of the Russian avant-garde in the early years of the 20th Century.
During the period that *Six Prints* was created, Popova was a member of the *Society of Painters Supremus*, where she worked directly with other Suprematists including Kasmir Malevich. The *Six Prints* compositions are related to Popova's "Architectonic Paintings," which are indicative of the movement. These works are characterized by her use of abstract forms, flat saturated colors, and open backgrounds.[1] Designed to create an ambiguous object between a flat picture plane and a three-dimensional sculpture, the dynamic nature of Popova's compositions differ from her Suprematist contemporaries. The portfolio is also closely informed by her earlier exposure to Cubist collages and the colors found in traditional Russian Folk art.
This work was gifted to David and Peggy Rockefeller by George Costakis, a major collector of Russian 20th Century Art.

1. *Liubov Popova*, The Museum of Modern Art, New York, 1991, p. 18.

554

ROY LICHTENSTEIN (1923–1997)

Road Before the Forest, from Landscape Series

numbered '48/60' and signed and dated 'R. Lichtentein '85' in pencil lower right
lithograph, woodcut, and screenprint in colors on Arches 88 paper
Image: 37 x 52⅜ in. (940 x 1330 mm.)
Sheet: 40 x 55½ in. (1016 x 1410 mm.)
Executed in 1985. This work is from the edition of 60 (there were also eleven artist's proofs).
Published by Gemini G.E.L., Los Angeles, with their blindstamp and inkstamp on the reverse.

$30,000-50,000

PROVENANCE

Gemini G.E.L., Los Angeles.
Acquired from the above by the late owners, 1986.

LITERATURE

M. Corlett, *The Prints of Roy Lichtenstein,* Hudson Hills Press, New York, 1994, p. 193, no. 213 (another example illustrated in color).
Gemini Publication Sequence Number 1255.
M. Potter et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* New York, Vol. II, 1988, p. 205, no. 129.

Previous spread: detail of present lot.

555

JASPER JOHNS (B. 1930)

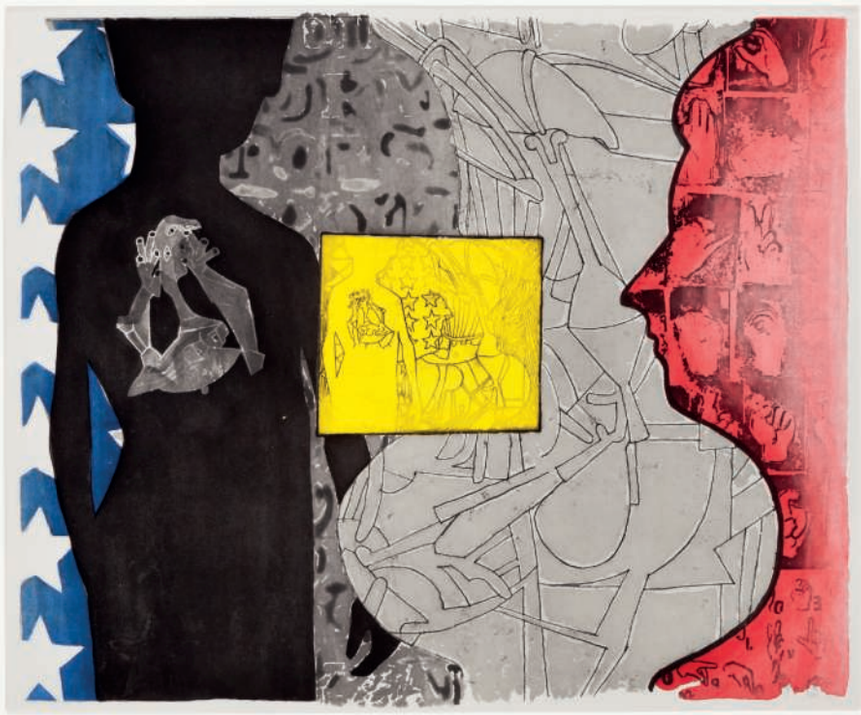
Within

numbered '46/61' lower left and signed and dated 'Jasper Johns '07' in pencil lower right
etching in colors on Hahnemühle paper
Image: 32½ x 24¼ in. (825 x 622 mm.)
Sheet: 42¼ x 32½ in. (1073 x 826 mm.)
Executed in 2007. This work is from the edition of 61 (there were also twelve artist's proofs). Published by ULAE, West Islip, New York, with their blindstamp.

$12,000-18,000

PROVENANCE
Works on Paper Gallery, Philadelphia.
Acquired from the above by the late owners, November 2007.

LITERATURE
W. Adelson and C. Cherix, et al., *The David and Peggy Rockefeller Collection,* New York, 2015, Volume V., pp. 114, no. 33.



556

JASPER JOHNS (B. 1930)

Untitled

numbered '1/50' lower left and signed 'Jasper Johns '10' lower right
etching with aquatint, on wove paper
Image: 13 x 15½ in. (330 x 394 mm.)
Sheet: 19⅛ x 21½ in. (486 x 546 mm.)
Executed in 2010. This work is from the edition of 50. Published by the artist to benefit the Museum of Modern Art's Department of Prints and Illustrated Books, with the artist's blindstamp.

$8,000-12,000

PROVENANCE
The Museum of Modern Art, New York.
Acquired from the above by the late owners, July 2010.

557

LUCIAN FREUD (1922–2011)

David Dawson

numbered '28/46' lower left and initialed 'L.F.' by the artist in pencil lower right
etching on Somerset Textured White paper
Image: 23¼ x 16¾ in. (591 x 425 mm.)
Sheet: 29½ x 22½ in. (749 x 572 mm.)
Executed in 1998. This work is from the edition of 46 (there were also twelve artist's proofs).

$15,000-20,000

PROVENANCE
Mathew Marks Gallery, New York.
Acquired from the above by the late owners, October 2001.

LITERATURE
Figura, Starr, *Lucian Freud: The Painter's Etchings*, New York, 2007, pp. 108, no. 78 (another example illustrated).
W. Adelson and C. Cherix et al., *The David and Peggy Rockefeller Collection*, New York, Vol. V., 2015, pp. 110-111, no. 31.

558

CHUCK CLOSE (B. 1940)

Marta/Fingerprint

numbered, titled, signed and dated '5/45 MARTA/Fingerprint C. Close 1986' in pencil lower sheet edge
direct gravure etching on Arches Aquarelle paper
Image: 45¾ x 36¼ in. (1162 x 921 mm.)
Sheet: 54 x 40 in. (1371 x 1016 mm.)
Executed in 1986. This work is from the edition of 45 (there were also fourteen artist's proofs). Co-published by Pace Editions and Graphicstudio, New York and Tampa, with the Graphicstudio inkstamp on the reverse.

$3,000-5,000

PROVENANCE
Pace Prints, Inc., New York.
Acquired from the above by the late owners, October 2000.

559

JOHN MARIN (1870–1953)

Weehawken Sequence

oil on canvasboard
9½ x 12⅜ in. (24.1 x 31.4 cm.)
Painted *circa* 1910

$30,000-50,000

PROVENANCE

An American Place, New York, by 1950.
The Downtown Gallery, New York, 1959.
The Edith Gregor Halpert Collection, New York.
Sotheby Parke-Bernet, New York, *20th Century American Paintings, Drawings, Watercolors and Sculpture: The Edith Gregor Halpert Collection (The Downtown Gallery)*, 16 May 1973, lot 124,
sold by the above.
Acquired by the late owners from the above.

EXHIBITED

Venice, Italy, XXV Biennale di Venezia, U.S. Representation, *John Marin*, June-October 1950, one of nos. 1-8.
Boston, Massachusetts, Museum of Fine Arts; Washington, D.C., Phillips Memorial Art Gallery; San Francisco, California, San Francisco Museum of Art; Los Angeles, California, University of California, The Art Galleries; Cleveland, Ohio, Cleveland Museum of Art; Minneapolis, Minnesota, Minneapolis Institute of Arts; Palm Beach, Florida, The Society of The Four Arts; Athens, Georgia, University of Georgia; New York, Whitney Museum of American Art, *John Marin Memorial Exhibition*, March 1, 1955-July 29, 1956, one of four paintings grouped as no. 1.
New York, The Downtown Gallery, *Abstract Painting in America, 1903-1923*, March 27-April 21, 1962, no. 25, illustrated.
Washington, D.C., The Corcoran Gallery of Art, *The New Tradition: Modern Americans Before 1940*, April 27-June 2, 1963, pp. 13, 62, no. 61, illustrated (as *Weehawken Sequence* #1).
Fort Worth, Texas, Amon Carter Museum, *American Art, 20th Century: Image to Abstraction*, September 14-November 19, 1967.
Storrs, Connecticut, University of Connecticut Museum of Art, *Edith Halpert and The Downtown Gallery*, May 25-September 1, 1968, no. 1, illustrated.
Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, *Edith Gregor Halpert Memorial Exhibition*, April 7-June 25, 1972, no. 17.

LITERATURE

F. Porter, "The Nature of John Marin," *Art News*, vol. LIV, March 1955, p. 25, illustrated (as *Weehawken Cliffs*).
L. Campbell, "Reviews and Previews," *Art News*, vol. LVII, February 1959, p. 11, illustrated.
E. Genauer, "Suddenly They Dig Old Roots," *New York Herald Tribune*, April 1, 1962, section 4, p. 7, illustrated.
S. Preston, "Two-Way Glances," *New York Times*, April 1, 1962, p. 15, illustrated (as *Weehawken Sequence #7*).
"The Halpert Bequest," *Time*, November 27, 1964, p. 83, illustrated.
J. Barnitz, *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 80-82, no. 36, illustrated.

The present work by John Marin was notably included in the American Pavilion at the 1950 Venice Biennale. Reflecting his overwhelming popularity at the time, the exhibition featured a large retrospective of Marin's work supplemented by a few pieces each by artists of the next generation, including Jackson Pollock, Willem de Kooning and Arshile Gorky.

560

BORIS LOVET-LORSKI (1894–1973)

***Standing Horses:* A Pair of Works**

each, signed 'Boris Lovet-Lorski' (on the base)
bronze with black patina
each,18¾ in. (47.6 cm.) high

$80,000-120,000

PROVENANCE
Sotheby's, New York, 1 December 1988, lot 271.
Acquired by the late owners from the above.

Boris Lovet-Lorski was an Art Deco sculptor who was trained at the Imperial Academy of Art in St. Petersburg, Russia. Russian by birth, he arrived in New York on May 16, 1920, and became a naturalized citizen in February 1925. He took pride in both his work and his citizenship, always insisting that his work be exhibited as American. After his first one-man show at the Grace Horn Gallery in Boston in 1925, the public widely recognized him as one of the most impressive sculptors of his time.

Lovet-Lorski poetically wrote, "With the help of a fragment, Just a small piece of sculpture, we can look into the past, or the present. We can look into a different world. A world of beauty, harmony and inner peace." (as quoted in M.H. Bush, *Boris Lovet-Lorski: The Language of Time*, Syracuse, New York, 1967, p. 6) Reflecting these words, he drew inspiration from the romantic Gothic aesthetic he grew up with in Russia as well as from Ancient Crete and Greece. As exemplified by the present pair of works, horses were one of Lovet-Lorski's favorite and most acclaimed subjects with which to explore and stylize these classical design elements. Martin H. Bush explains, "the inventive young artist had been experimenting with new concepts of form in linear designs of lyrical 'Cretan Dancers,' horses, and a rhythmical 'Diana.' They were thinner, flatter, and highly polished brass or bronze sculptures full of force and action, though distinctly decorative in quality...these dramatically new sculptures appealed to the critics. In reviewing a group exhibition at the Helen Hackett Galleries, Edward Alden Jewell of *The New York Times* (January 26, 1930) wrote that Lovet-Lorski 'is making a determined effort to stay in two dimensions. Pausing, eye captive to the grace of his panel of 'Stallions,' you do not ask for more." (*Boris Lovet-Lorski: The Language of Time*, pp. 54, 56)

561

CHARLES DEMUTH (1883–1935)

Flowers: A Double-Sided Work

signed and dated 'C. Demuth./1916.' (upper left)
watercolor on paper
13¾ x 9⅞ in. (34.9 x 25.1 cm.)
Executed in 1916

$60,000-80,000

(verso)

PROVENANCE

(Possibly) Hill-Tollerton Galleries, San Francisco, California.
Alice Corbin Henderson, Santa Fe, New Mexico, (possibly) acquired from the above.
Alice Henderson Rossin, Santa Fe, New Mexico, daughter of the above, by descent from the above, 1949.
Peter H. Davidson & Co., Inc., New York, acquired from the above.
Acquired by the late owners from the above, 1973.

EXHIBITED

New York, Whitney Museum of American Art; Los Angeles, California, Los Angeles County Museum of Art; Columbus, Ohio, Columbus Museum of Art; San Francisco, California, San Francisco Museum of Modern Art, *Charles Demuth,* October 15, 1987-October 7, 1988, p. 72, no. 8, illustrated (as *Wildflowers*).
New York, Whitney Museum of American Art, *The American Century: Art & Culture 1900-2000, Part I: 1900-1950,* April 23-September 5, 1999.

LITERATURE

J. Barnitz, *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* vol. II, New York, 1988, pp. 104-06, fig. a, illustrated.

The reverse of the present work retains a watercolor seascape, likely executed between 1912 and 1915. The coastal scene depicts either Étretat, France, where Charles Demuth sojourned in the summer of 1913, or the Jersey shore.

562

GEORGE GROSZ (1893–1959)

Cape Cod Landscape

signed 'Grosz' (lower right)
watercolor, pen and ink on paper
20 x 14 in. (50.8 x 35.6 cm.)
Executed *circa* 1940

$7,000-10,000

PROVENANCE
Studio of the artist, *circa* 1940.
Justin K. Thannhauser, New York.
Acquired by the late owners from the above, 1950.

EXHIBITED
Wallingford, Connecticut, The Choate School, January 3-February 1, 1965.

LITERATURE
J. Barnitz, *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 102-03, no. 49, illustrated.

Ralph Jentsch has confirmed the authenticity of this work.

563

JOHN MARIN (1870–1953)

Along the Seine

signed and dated 'Marin 09' (lower right)
watercolor on paper
9¼ x 13 in. (23.5 x 33 cm.), image; 10½ x 14¼ in. (26.7 x 36.2 cm.), overall
Executed in 1909

$10,000-15,000

PROVENANCE
Dr. and Mrs. Milton Kramer, New York.
The Edith Gregor Halpert Collection, New York.
Sotheby Parke-Bernet, New York, *20th Century American Paintings, Drawings, Watercolors and Sculpture: The Edith Gregor Halpert Collection (The Downtown Gallery)*, 16 May 1973, lot 11, sold by the above.
Acquired by the late owners from the above.

EXHIBITED
New York, The Downtown Gallery, *John Marin Before 1920: Oils, Watercolors, Pastels, Drawings*, February 2-28, 1959, one of nos. 8-12.
Washington, D.C., Corcoran Gallery of Art; Manchester, New Hampshire, Currier Gallery of Art, *John Marin in Retrospect: An Exhibition of his Oils and Watercolors*, March 2-June 24, 1962, p. 31, no. 36.

LITERATURE
S. Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, part II, Phoenix, Arizona, 1970, p. 333, no. 09.1, illustrated.
J. Barnitz, *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, p. 87.

564

ELIE NADELMAN (1882–1946)

Seated Woman with Raised Arm (Circus Woman)

bronze with brown patina
47 in. high (119.4 cm.)
Modeled *circa* 1926-27; cast in 1965

$25,000-35,000

PROVENANCE
Nelson A. Rockefeller, 1965.
Estate of the above, 1979.
Acquired by the late owners from the above, 1980.

EXHIBITED
New York, The Museum of Modern Art, *Twentieth Century Art from the Nelson Aldrich Rockefeller Collection,* May 28-September 1, 1969, pp. 32, 70, 134, illustrated (as *Circus Woman, II*).
New York, Whitney Museum of American Art; Washington, D.C., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, *The Sculpture and Drawings of Elie Nadelman,* September 23, 1975-February 15, 1976, pp. 10, 82, no. 75 (as *Seated Female Figure).*

LITERATURE
L. Kirstein, *The Sculpture of Elie Nadelman,* exhibition catalogue, New York, 1948, pp. 9, 39, 62,
no. 28, galvano-plastique example illustrated (as *Circus Woman*).
L. Kirstein, *Elie Nadelman,* New York, 1973, p. 299, no. 125, galvano-plastique example referenced.
H. Herrera, "Elie Nadelman at Zabriskie," *Art in America,* vol. 62, May-June 1974, p. 104, another example referenced.
"Vice-Presidential Mansion," *Architectural Digest,* vol. 32, March-April 1976, p. 138, illustrated.
W.S. Lieberman, *The Nelson A. Rockefeller Collection: Masterpieces of Modern Art,* New York, 1981, p. 103, illustrated (as *Circus Woman*).
J. Barnitz, *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* vol. II, New York, 1988, pp. 172-74, no. 86, illustrated.
Salander-O'Reilly Galleries, Inc., *Elie Nadelman: A Major Exhibition of Sculpture,* exhibition catalogue, New York, 1996, no. 11, galvano-plastique example illustrated.
P. Keobandith, *Elie Nadelman: Les années parisiennes 1904-1914,* exhibition catalogue, Paris, France, 1998, pp. 50-51, another example illustrated.
C. Nadelman, "Plastiques Fantastiques," *Elie Nadelman: Galvano Plastiques,* exhibition catalogue, New York, 2001, pl. 6, galvano-plastique example illustrated.
B. Haskell, *Elie Nadelman: Sculptor of Modern Life,* exhibition catalogue, New York, 2003, pp. 2, 164, fig. 186, galvano-plastique example illustrated.
L. Rotmil, *Elie Nadelman,* exhibition catalogue, New York, 2017, pp. 16-17, fig. 15, galvano-plastique example illustrated.

Image of *Circus Woman I* by Elie Nadelman in the gardens of the Rockefeller family home Kykuit. © Mary Louise Pierson 1995

Opposite page: detail of present lot.

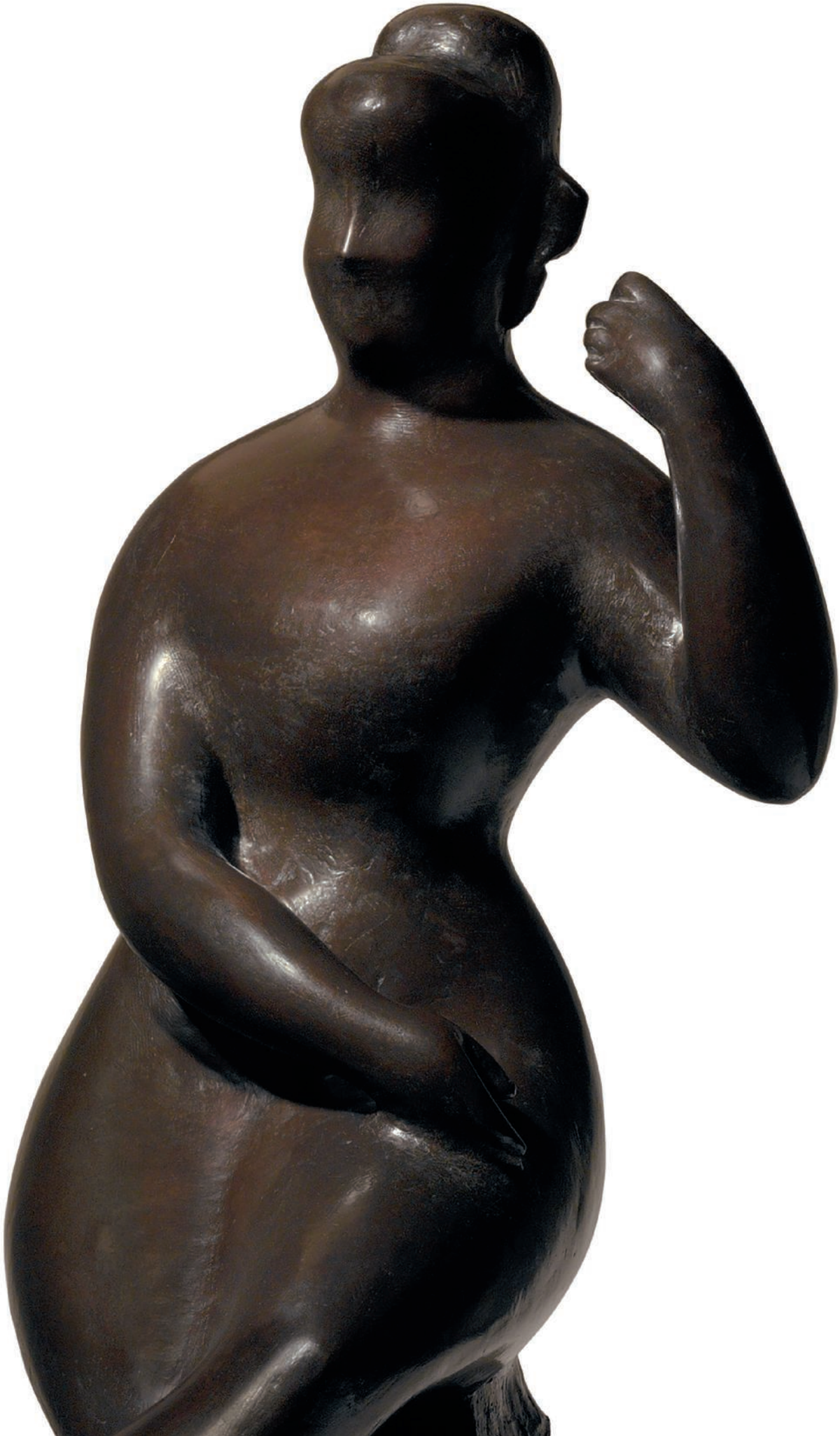
In the mid-1920s, Elie Nadelman experimented with large-scale sculpture of female figures in a variety of gestural poses, which make "these figures appear to have been caught in moments of private self-absorption, oblivious to the world outside themselves." The purposely mysterious aura of Nadelman's work from this period, including *Seated Woman with Raised Arm (Circus Woman)*, is enhanced by their "softened contours and indistinct facial demarcations...With their great, strong thighs and exaggeratedly small feet, they project a monumentality at once vulnerable and self-contained." (B. Haskell, *Elie Nadelman: Sculptor of Modern Life*, exhibition catalogue, New York, 2003, pp. 157-58, 161)

Nadelman originally cast *Seated Woman with Raised Arm* using the *galvano-plastique* technique of electroplating the surface of plaster with a thin veneer of metal. As Barbara Haskell explains, "The medium appealed to Nadelman because of its potential for unusual finishes and its ability to replicate bronze...He scratched these mottled, alchemical surfaces with a file to evoke the weathered appearance of antiquities and to create an allover surface shimmer." (*Elie Nadelman: Sculptor of Modern Life*, p. 157)

The artist's estate later authorized casts of *Seated Woman with Raised Arm* to be produced in bronze with a similar scratched and weathered surface texture. In 1965, two casts were produced at Roman Bronze Works, including the present work at the behest of Nelson Rockefeller. In the mid-1980s, a third bronze of the model was cast at Bedi-Makky and exhibited in the garden of the residence of the U.S. Ambassador in London as part of the Department of State's Art in Embassies program.

"My brother Nelson was particularly fond of Elie Nadelman's sculpture, several examples of which he placed in the formal gardens at Kykuit. Following Nelson's death, we had an opportunity to acquire from his estate objects which appealed to us. We too had always admired Nadelman's work and purchased 'Seated Female Figure,' which is a mate to one still in the Kykuit gardens."

–DAVID ROCKEFELLER



565

EDWARD HENRY POTTHAST (1857–1927)

Low Tide

signed 'E. Potthast' (lower right)
oil on board
12 x 16 in. (30.5 x 40.6 cm.)
Painted *circa* 1915

$80,000-120,000

PROVENANCE
Cincinnati Art Galleries, Cincinnati, Ohio.
Christie's, New York, 5 December 1986, lot 240, sold by the above.
Acquired by the late owners from the above.

LITERATURE
J. Barnitz, *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* vol. II, New York, 1988, p. 51, no. 17, illustrated.

This painting will be included in the forthcoming *catalogue raisonné* of Potthast's work being compiled by Mary Ran.

E Pollhasi

566

WILLIAM BRADFORD (1823–1892)

Fishermen on the Bay of Fundy

signed and dated 'W. Bradford/1861' (lower right)
oil on canvas
20 x 30 in. (50.8 x 76.2 cm.)
Painted in 1861

$70,000-100,000

PROVENANCE
The artist.
Edwin Forrest, Philadelphia, Pennsylvania, acquired from the above.
Edwin Forrest Home for Retired Actors, Philadelphia, Pennsylvania, by bequest from the above, 1872.
Christie's, New York, 2 December 1988, lot 44, sold by the above.
Acquired by the late owners from the above.

EXHIBITED
New Bedford, Massachusetts, New Bedford Whaling Museum, *William Bradford: Sailing Ships & Arctic Seas,* May 23-November 15, 2003, pp. 14, 119, no. 34, illustrated.

LITERATURE
R. Ellsworth, *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* vol. III, New York, 1993, p. 439 (as *Dory with Fishermen and Boats*).

William Bradford was born in Salem on the North Shore of Massachusetts and raised in the whaling town of New Bedford, near Cape Cod. He made his first voyage in July 1856, sailing to the island of Grand Manan and the Bay of Fundy between Maine and Nova Scotia. The artist returned there on a later trip in 1860, and his scenes inspired by the Bay of Fundy typically feature vigorously active fishermen in small boats on choppy seas. Describing the present work dated 1861, Bradford scholar Richard Kugler writes, "All of the boats are small, two-masted, open boats of a type commonly used by New England fishermen who fished the inshore waters. For some reason, perhaps a break-down in rigging, the boat in the foreground has shipped its masts, the tips of which protrude over the stern. The sails are piled amidships, and the crew of the disabled craft appears to be taking in a tow line from the nearby boat sailing past." (unpublished letter, August 20, 1990)

Fishermen on the Bay of Fundy was originally owned by Edwin Forrest, a mid-19th century Shakespearean actor who was also Bradford's friend and patron.

567

WILLIAM TROST RICHARDS (1833–1905)

Yellow Carn of Cornwall

signed and dated 'Wm. T. Richards. 1879.' (lower left)
oil on canvas
25 x 45 in. (63.5 x 114.3 cm.)
Painted in 1879

$100,000-150,000

PROVENANCE
The artist.
Private collection, Pennsylvania, acquired from the above.
Private collection, Swarthmore, Pennsylvania.
Christie's, New York, 2 December 1988, lot 83, sold by the above.
Acquired by the late owners from the above.

EXHIBITED
Brooklyn, New York, Social Art Club, March 1880.

LITERATURE
R. Ellsworth, *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* vol. III, New York, 1993, pp. 429-30, no. 321, illustrated.

568

ALFRED THOMPSON BRICHER (1837–1908)

Sailing

signed with initials in monogram 'ATBricher' (lower left)
oil on canvas
24¼ x 42½ in. (61.6 x 108 cm.)

$40,000-60,000

PROVENANCE
Bernard & S. Dean Levy, Inc., New York, *circa* 1960s.
Sotheby Parke-Bernet, New York, 24 January 1973, lot 109.
Schoen Collection.
Christie's, New York, 5 December 1986, lot 72.
Acquired by the late owners from the above.

LITERATURE
J. Barnitz, *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, vol. II, New York, 1988, pp. 31-32, no. 8, illustrated.

569

ALFRED THOMPSON BRICHER (1837–1908)

Afternoon, Southampton Beach

signed with initials in monogram 'ATBricher.' (lower right)
oil on canvas
20 x 36 in. (50.8 x 91.4 cm.)

$100,000-150,000

PROVENANCE
Lano Collection.
Charles P. Bolton, Mentor, Ohio.
Private collection, Miami, Florida.
Christie's, New York, 2 December 1988, lot 84, sold by the above.
Acquired by the late owners from the above.

EXHIBITED
Southampton, Long Island, Parrish Art Museum, *The Long Island Landscape, 1865-1914: The Halcyon Years*, July 26-September 20, 1981, no. 5.

LITERATURE
R. Ellsworth, *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* vol. III, New York, 1993, pp. 431-32, no. 322, illustrated.

570

ALBERT BIERSTADT (1830–1902)

Wind River Country

signed indistinctly 'ABierstadt' (lower right)
oil on paper laid down on board
13¾ x 19⅛ in. (34.9 x 48.6 cm.)

$30,000-50,000

PROVENANCE
Robert Fisher, Los Angeles, California.
Charles B. Tyler, Los Angeles, California, *circa* 1977.
Christie's, New York, 5 December 1986, lot 39, sold by the above.
Acquired by the late owners from the above.

LITERATURE
J. Barnitz, *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* vol. II, New York, 1988, pp. 25-26, illustrated.

571

JOHN FREDERICK KENSETT (1816–1872)

Bergen Park, Colorado

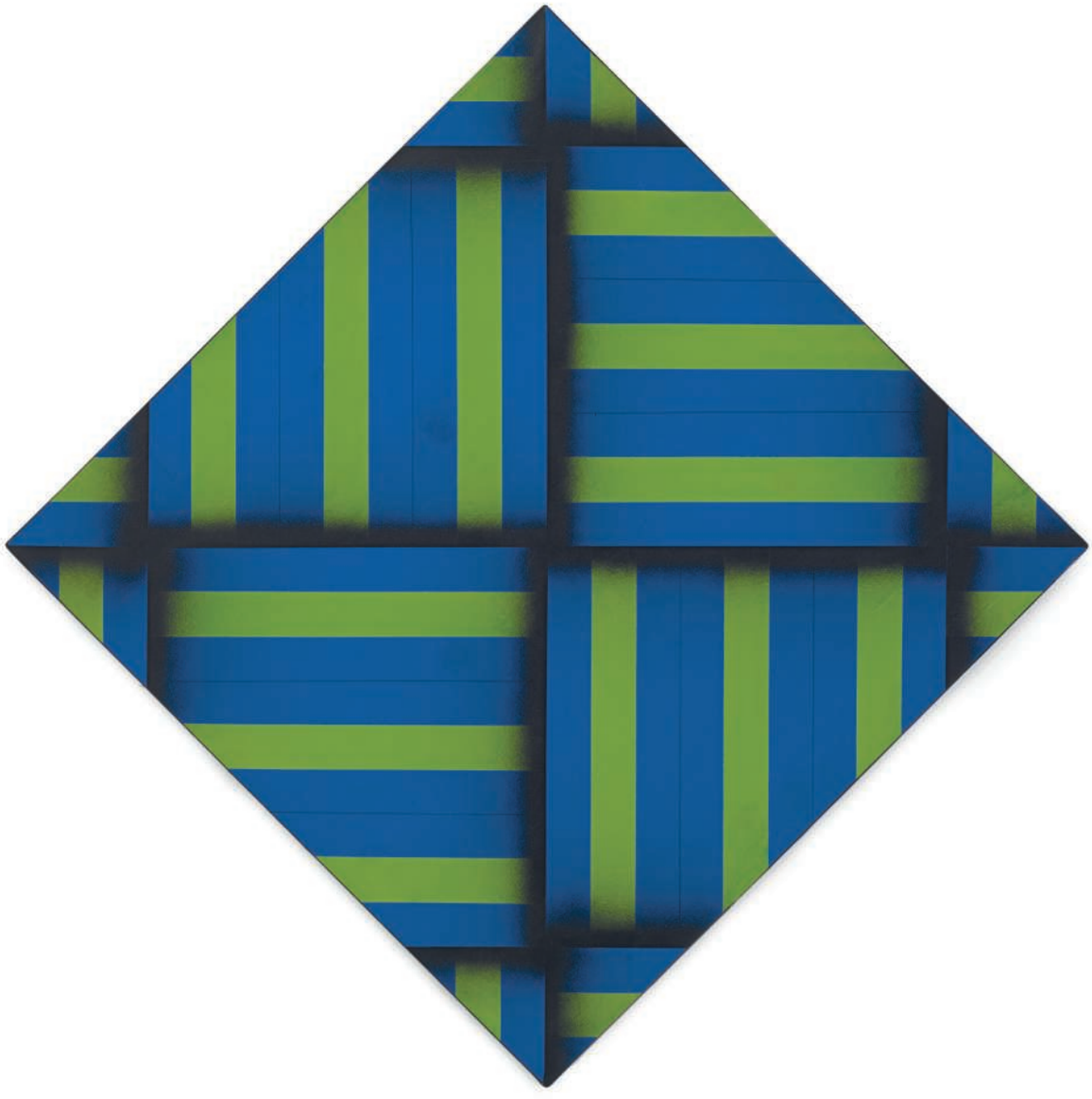
oil on canvas
10 x 14 in. (25.4 x 35.6 cm.)
Painted in 1870

$30,000-50,000

PROVENANCE
Private collection, Shreveport, Louisiana.
Christie's, New York, 25 May 1989, lot 168, sold by the above.
Acquired by the late owners from the above.

LITERATURE
R. Ellsworth, *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* vol. III, New York, 1993, p. 439.

This painting will be included in the forthcoming John F. Kensett *catalogue raisonné* being prepared under the direction of Dr. John Driscoll.



572

OMAR RAYO (1928–2010)

Botanic Garden

signed, titled and dated 'Omar Rayo Botanic Garden 65 New York' (on the reverse)
acrylic on canvas
80⅝ x 80⅝ in. (205 x 205 cm.) dimensions when installed
57 x 57 in. (144.8 x 144.8 cm.) square
Painted in 1965

$18,000-22,000

PROVENANCE
The Contemporaries Gallery, New York.
Acquired from the above by the late owners.

EXHIBITED
New York, The Contemporaries Gallery, 1965.

This work is accompanied by a certificate of authenticity from the Museo Rayo signed by Agueda Pizarro Rayo, dated 29 November 2017.

573

FERNANDO BOTERO (B. 1932)

Oranges

signed and dated 'Botero 73' (lower right)
oil on canvas
42 x 49¼ in. (106.7 x 125.1 cm.)
Painted in 1973

$300,000-400,000

PROVENANCE
Marlborough Gallery, New York.
Mira Godard Gallery, Toronto.
Private collection, Canada.
Anon. sale, Sotheby's, New York, 18 November 1987, lot 54.
Acquired at the above sale by the late owners.

EXHIBITED
Zurich, Marlborough Gallery, *Fernando Botero,* October-November 1974, pp. 30 and 31, illustrated in color, p. 31.
New York, Americas Society, *Beyond Geography: Forty Years of Visual Arts at the Americas Society,* July-October 2005.

LITERATURE
G. Soavi, *Botero,* Milan, 1988, p. 78, no. 50, illustrated in color.

"I don't paint apples anymore. Oranges and bananas are the authentic fruits of the tropics. Apples are for snobs."

—FERNANDO BOTERO

574

ALEXANDER CALDER (1898–1976)

Small Plow (Maquette)

incised with the artist's monogram 'CA' (lower edge)
stabile—sheet metal and paint
11 ¾ x 8 x 8 ¾ in. (29.8 x 20.3 x 22.2 cm.)
Executed in 1956

$100,000-150,000

Home of Peggy and David Rockefeller, Hudson Pines, with Alexander Calder, *The Plow,* 1956. © 2018 Calder Foundation, New York / Artists Rights Society (ARS), New York.

PROVENANCE

Perls Galleries, New York.
Acquired from the above by the present owner, 1967.

LITERATURE

J. Barnitz, et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* New York, 1988, vol II, pp. 176.

This work is registered in the archives of the Calder Foundation, New York, under application number A08262.

Mimicking the dramatic silhouette of its larger counterpart, *Small Plow* (Maquette), is composed of three triangular elements that arc delicately outward while leaning against each other. Calder elaborates the structure's formal duality by creating his elegant, sinuous forms in hard, industrial sheet metal. Outdoor sculpture had always been an important part of Calder's oeuvre and became a central preoccupation of the last twenty years of his career. In 1936, after his first attempts at outdoor works proved to be too delicate for strong winds, Calder refined his outdoor practice by creating smaller scale maquettes that were then enlarged to monumental size. Thus, even at a height of 11 inches, the stability of this standing maquette forever suggests its translation to a vast scale. However, due to its elegant form, and exceptional provenance and history, this work stands alone as a sculpture in its own right; it possesses the delicacy of Calder's small, hand-wrought sculptures, as well as the emphatic bravura of his most ambitious projects.

575

FRITZ GLARNER (1899–1972)

Study for Tondo #54

signed, titled and dated 'FRITZ GLARNER STUDY FOR TONDO #54 1960' (on the reverse)
oil on Masonite in artist's frame
diameter: 15 ½ in. (39.3 cm.)
Painted in 1960

$200,000-300,000

PROVENANCE

Dorothy C. Miller, New York, acquired directly from the artist.
Her sale; Christie's, New York, 11 November 2003, lot 18.
Acquired at the above sale by the present owner.

LITERATURE

M. Weinberg-Staber, *Fritz Glarner,* Zürich, 1976, p. 136 (illustrated).
W. Adelson *et al., The David and Peggy Rockefeller Collection: Supplement,* New York, 2015, vol V, pp. 90-91, no. 27 (illustrated).

Study for Tondo #54 is part of a series of round paintings that affirmed Fritz Glarner's contribution to American abstract art. Superimposing a system of parallel, intersecting geometric forms on a round picture surface, Glarner achieved what he called the 'squaring of the circle'. This process created the work's structural basis: a set of rectangular areas that he then divided with a 15 degree diagonal line. A color is then attributed to each area: white, black and grey or yellow, blue and red. Combining angular shapes with the circle and juxtaposing perpendicular lines with slightly oblique ones, Glarner achieved a vibrant contrast between motion and statis that alludes to the influence of Piet Mondrian, and foreshadows the Abstract Expressionist movement to follow. The quest at the core of Glarner's art was 'to bring about a purer and closer relationship between form and space' (F. Glarner, quoted in: N. Edgar, 'An exhibit of Fritz Garner's Geometry: A personal language', n.p., in *Fritz Glarner 1944-1970,* exh. cat., San Francisco, 1970.): a feat which Glarner successfully achieves in *Study for Tondo* #54 in which he presents shapes not as elements in space, but rather as visual relations constructing space.

576

ERNST WILHELM NAY (1902–1968)

Ice Blue

signed and dated 'Nay. 61.' (lower right); signed again 'Nay' (on the reverse)
oil on canvas
64 ⅛ x 51 ½ in. (162.8 x 130.8 cm.)
Painted in 1961

$80,000-120,000

PROVENANCE
M. Knoedler & Co., New York.
Acquired from the above by the present owner.

EXHIBITED
New York, M. Knoedler & Co., *Ernst Wilhelm Nay,* January-February 1962, no. 8.

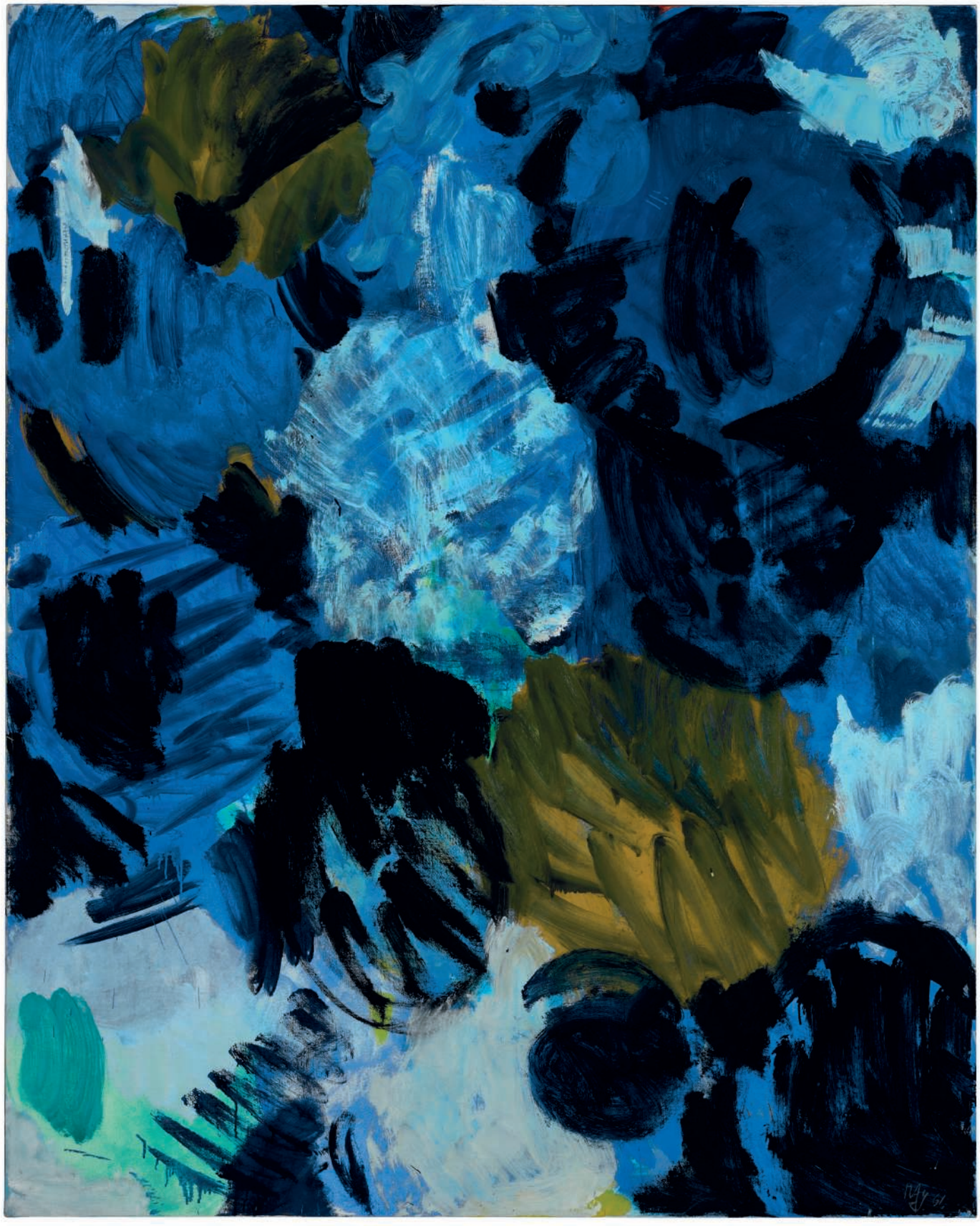
LITERATURE
J. Barnitz *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* New York, 1988, vol II, p. 217, no. 134 (illustrated).
A. Scheibler, *Ernst Wilhelm Nay: Werkverzeichnis der Olgemalde, Band II 1952-1968,* Cologne, 1990, p. 214, no. 999 (illustrated).

Created at the high point of his renowned "Scheibenbilder" series (1954-1962), Ernst Wilhelm Nay's Ice Blue marks a pivotal moment of the artist's mature oeuvre and emphasizes the importance of Nay as one of the 20th century's most important colorists.

When Nay visited the Louvre for the first time in 1928, Poussin's series of Four Seasons made a great impression on the young artist, who later would mention that Poussin had described the ultimate aim of a picture to be ‚delectare.' The way Poussin frequently juxtaposed the three primary colors in various gradations, as a basis on which to organize the entire color range, is a method that strongly recalls Nay's often reiterated description of the way he would form color constellations in order to derive complex series from them. These color chords cumulated in a disciplined concert whose harmony was rooted in the intrinsic laws of color relationships between light and dark, cold and warm hues. Out of the six basic colors Nay used as center of gravity – red, yellow, blue, green, black and white – emerged previously unseen modes, many more than Poussin had employed in his reliance on keys derived from antiquity, such as ‚Lydian', ‚Phrygian', etc. In the Disk series Nay unfolded a deliberately designed visual space that lent each composition its own unique ‚sound'. And just as the Pythagoreans developed a theory of the structure of the universe in which number, music and spheres could be represented as interrelated, with Nay the elements of pictorial design were brought into a coherence that could serve as a universal simile.' (Siegfried Gohr, Ernst Wilhelm Nay – An Essay in Ernst Wilhelm Nay, exh.. cat. Stedelijk Museum, Amsterdam 1998, pp 30)

After his participation at the first Documenta exhibitions in Kassel and the Pittsburgh International exhibitions, his one man show at the Venice Bienale in 1956 and seminal shows in 1956 at the Tate 100 Years of German Painting and in 1957 German Art of the 20th Century at The Museum of Modern Art in New York, Nay was not unknown to US collectors and institutions. Starting to show with Kleeman Galleries in 1955 in New York, his work was subsequently bought by important institutons and collectors in the US: Seymour Knox, Morton D. May, Stephen Kellen e.a. Ice Blue was shown in 1962, in his first exhibition with M. Knoedler & Co. Another painting from this exhibition, Red Whirls in Blue, 1961, entered the collection of The Salomon R. Guggenheim Museum, New York.

We are grateful to Aurel Scheibler, Ernst Wilhelm Nay Stiftung, Cologne for the information kindly provided.



577

ERNST WILHELM NAY (1902–1968)

Composition 2

signed and dated 'Nay 63' (lower right)
watercolor on paper
16 ½ x 23 ¾ in. (41.9 x 57.7 cm.)
Painted in 1963

$15,000-20,000

PROVENANCE
M. Knoedler & Co., New York.
Collection of Mr. and Mrs. John D. Rockefeller III, New York.
Acquired from the above by the present owner.

EXHIBITED
New York, M. Knoedler & Co., *Ernst Wilhelm Nay,* January-February 1964.

This work will be included in the forthcoming Catalogue Raisonné Vol. III of the artist's works on paper, being prepared by Magdalene Claesges for the Ernst Wilhelm Nay Stiftung, Cologne.

578

AFRO BASALDELLA (1912–1976)

Labyrinth

signed and dated 'Afro 50' (lower right)
oil on canvas
32 ¼ x 26 ⅞ in. (81.9 x 68.2 cm.)
Painted in 1950-1951. This work is accompanied by a certificate of authenticity.

$40,000-60,000

PROVENANCE
Galleria Dell'Obelisco, Rome.
Acquired from the above by the present owner.

This work is registered in the Archivio Afro.

Afro Basaldella working in his studio at Mills College. Photo: Nat Farbman / The LIFE Picture Collection / Getty Images. Artwork: © 2018 / Artists Rights Society (ARS), New York / SIAE, Rome.

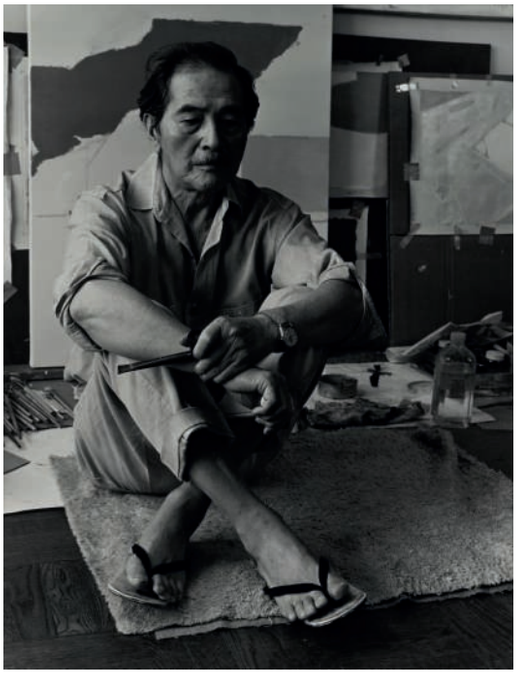
579

KENZO OKADA (1902–1982)

Night Sunflowers

signed 'Kenzo Okada' (lower left)
oil on canvas
51 ¾ x 45 ¾ in. (131.4 x 116.2 cm.)
Painted in 1964-1965

$12,000-18,000



Kenzo Okada in his studio, New York, 1981. Photo: Arthur Mones.
© Estate of Arthur Mones. Artwork: © Kenzo Okada.

PROVENANCE
Kimiko Okada, New York.
Marisa del Re Gallery, New York.
Acquired from the above by the present owner, 1984.

EXHIBITED
Tokyo, Seibu Museum of Art, *Kenzo Okada,* March- April 1982, no. 40 (illustrated).
New York, Marisa del Re Gallery, *Kenzo Okada,* March-April 1984.

LITERATURE
K. Okada, ed., *Kenzo Okada,* Tokyo, 1982, pl. 51 (illustrated).
J. Barnitz *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* New York, 1988, vol II, pp. 144-145, no. 71 (illustrated).

580

KENZO OKADA (1902–1982)

Homage

signed 'Kenzo Okada' (lower left); signed again and titled '"HOMAGE" KENZO OKADA' (on the stretcher)
oil on canvas
68 ⅞ x 80 in. (174.9 x 203.2 cm.)
Painted in 1960

$15,000-20,000

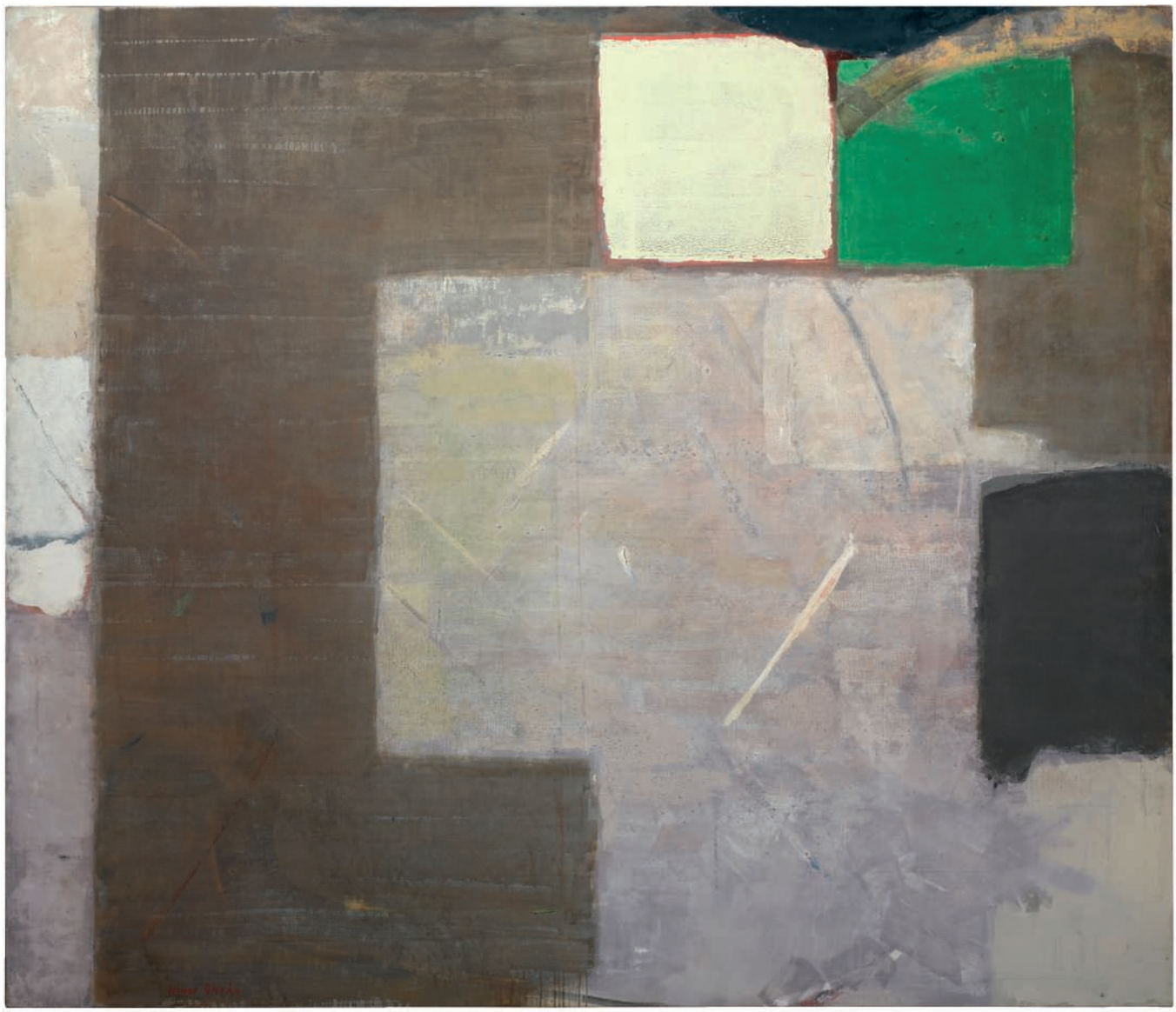
David Rockefeller in his office with 'Homage' behind him.
Image courtesy of the Rockefeller Archive Center. © Yousuf Karsh

PROVENANCE

Betty Parsons Gallery, New York.
Chase Manhattan Bank, New York, 1960.
Acquired from the above by the present owner, 1961.

LITERATURE

J. Barnitz *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* New York, 1988, vol II, pp. 143-144, no. 70 (illustrated).



581

WILLIAM RONALD (1926–1998)

September

signed and dated '-RONALD 61' (lower right)
oil on canvas
60 x 50 in. (152.4 x 127 cm.)
Painted in 1961

$20,000-30,000

PROVENANCE
Samuel M. Kootz Gallery, New York.
Acquired from the above by the present owner, 1962.

EXHIBITED
New York, Samuel M. Kootz Gallery, *William Ronald: 18 New Paintings*, September 1961.

LITERATURE
J. Barnitz, et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere*, New York, 1988, vol II, pp. 155-156, no. 77 (illustrated).

582

ENRICO DONATI (1909–2008)

Green Rosetta

signed 'Donati' (lower right); signed again 'Enrico donati' (on the reverse); titled and dated '"Green Rosetta" 1964' (on the stretcher)
oil and sand on canvas
43 x 39 in. (109.2 x 99 cm.)
Painted in 1964

$8,000-12,000

PROVENANCE
Staempfli Gallery, New York.
Acquired from the above by the present owner, 1966.

LITERATURE
J. Barnitz *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* New York, 1988, vol II, pp. 150-51, no. 74 (illustrated).

583

SALIBA DOUAIHY (1912–1994)

Untitled

signed and dated 'Douaihy 63' (lower right)
oil on canvas
26 ⅛ x 42 ⅛ in. (66.3 x 106.9 cm.)
Painted in 1963

$25,000-35,000

584

GER LATASTER (1920–2012)

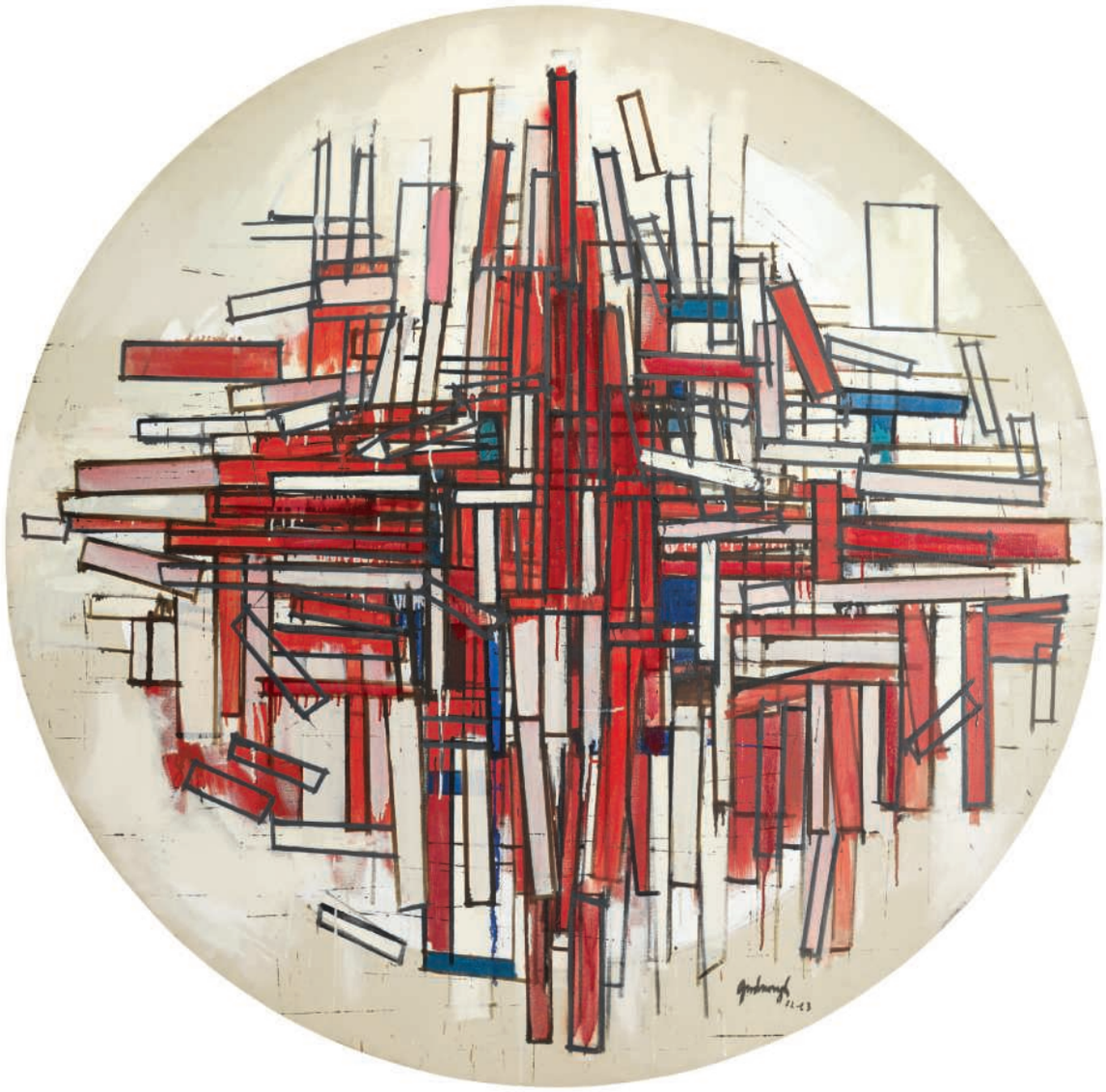
Untitled

oil on canvas
33 ½ x 33 ¾ in. (85 x 85.7 cm.)
Painted in 1957

$4,000-6,000

PROVENANCE
G. David Thompson, Pittsburgh.
Gifted from the above to the present owner.

LITERATURE
J. Barnitz *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* New York, 1988, vol II, p. 220, no. 136 (illustrated).



585

ROBERT ARTHUR GOODNOUGH (1917–2010)

Circle with Red

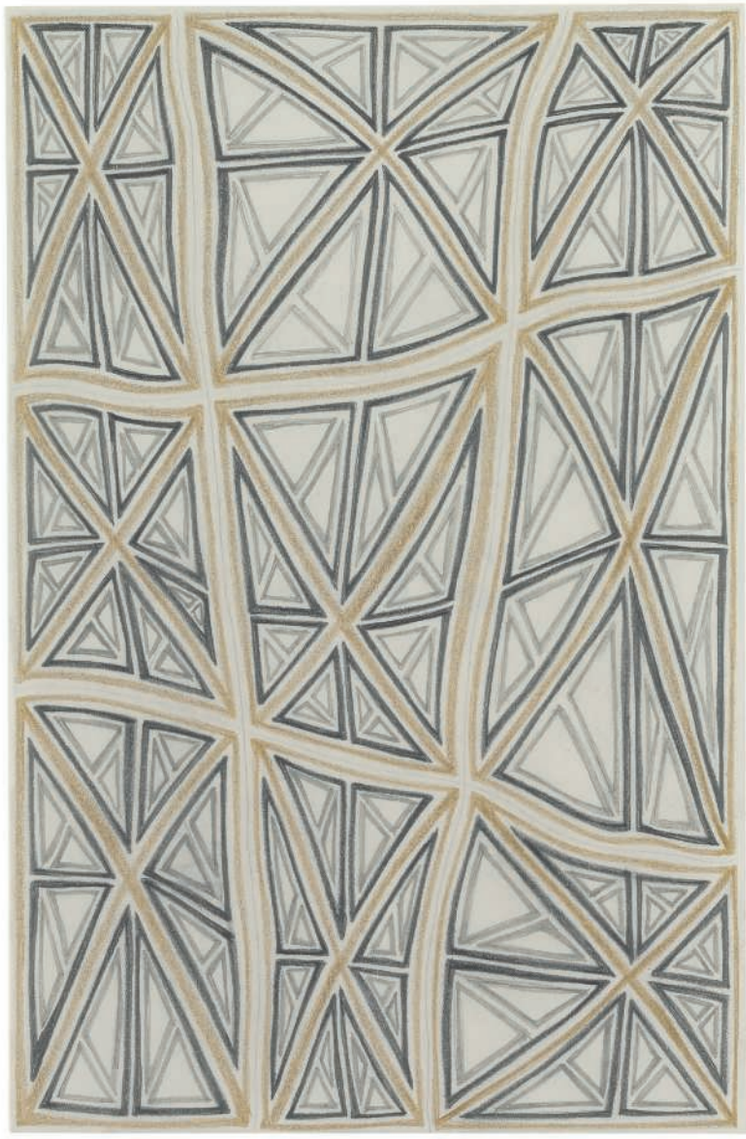
signed and dated 'Goodnough 62-63' (lower right); signed again, dated again and titled '1962-63 CIRCLE WITH RED Goodnough' (on the reverse)
oil on canvas
diameter: 59 ⅛ in. (150.1 cm.)
Painted in 1962-1963

$5,000-7,000

PROVENANCE
Tibor De Nagy Gallery, New York.
Acquired from the above by the present owner, 1963.

EXHIBITED
New York, Tibor de Nagy Gallery, *Robert Goodnough: Paintings,* March-April 1963.

LITERATURE
M. Bush and K. Moffett, *Goodnough,* Wichita, 1973, p. 59 (illustrated).
M. Bush, *Goodnough,* New York, 1982, p. 74, pl. 63 (illustrated).
J. Barnitz *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* New York, 1988, vol II, pp. 148-149, no. 73 (illustrated).



586

JAMES SIENA (B. 1958)

Coffered Lattice (with Crosses)

signed, titled and dated 'COFFERED LATTICE (WITH CROSSES) 2005 James Siena' (on the backing board)
colored pencil and graphite on paper
8 ¼ x 5 ⅜ in. (20.9 x 13.6 cm.)
Drawn in 2005

$3,000-5,000

PROVENANCE
PaceWildenstein, New York.
Acquired from the above by the present owner, 2006.

EXHIBITED
New York, PaceWildenstein, *James Siena: New Paintings and Gouaches,* November 2005-January 2006, p. 46 (illustrated).

LITERATURE
D. Cohen, "Arts & Letters - Gallery Going: James Siena," *The New York Sun,* 17 November 2005, p. 12.
M. Naves, "Maddening Consistency Hampers Siena's Intricately Pretty Pictures," *New York Observer,* 5 December 2005, p. 18.
H. Sheets, "The Big Draw," *Art News,* vol. 105, January 2006, pp. 98-103 (illustrated).
R. Smith, "Art in Review: James Siena," *The New York Times,* 6 January 2006, p.E34.

This work will be included in the upcoming catalogue raisonné of James Siena's drawings to be published digitally by Artifex Press.

587

BRIDGET RILEY (B. 1931)

Revisions of June 10 Bassacs

signed, titled and dated 'Revisions of June 10 Bassacs. Bridget Riley '05' (lower edge)
gouache on paper
sheet: 15 ⅝ x 31¼ in. (39.6 x 79.3 cm.)
Painted in 2005

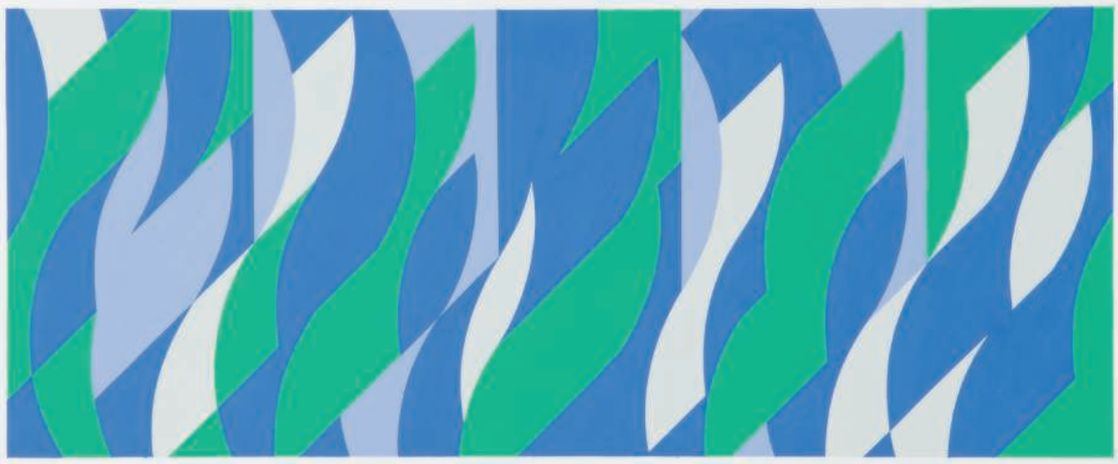
$25,000-35,000

PROVENANCE
PaceWildenstein, New York.
Acquired from the above by the present owner, 2007.

EXHIBITED
New York, PaceWildenstein, *Bridget Riley: Recent Paintings and Gouaches,* November-January 2008.

LITERATURE
G. Montreuil, "A Striving Band Leader: Bridget Riley's Twin Shows Proves Her Whole is Greater than Sum of their Parts", *Gay City News,* November 2007, pp. 15 and 26.

Bridget Riley in her studio. Photo: Romano Cagnoni / Getty Images.
Artwork: © Bridget Riley 2018. All rights reserved.



588

STRONG-CUEVAS (B. 1929)

Othello

incised with the artist's monogram, numbered and dated 'CS 7/10 1979' (on the left edge)
bronze with green patina and stone
17 x 16 ⅛ x 7 ⅛ in. (43.1 x 40.9 x 18 cm.)
Executed in 1979. This work is number seven from an edition of ten.

$3,000-5,000

PROVENANCE
Acquired directly from the artist by the present owner.

"The heads with double or more profiles suggest the complementarity of opposites, of psychological divisions [...] Communication through space and time is what I seek to express, linking the ideas of the past with those of the future. The human face is the symbol I use.[...] A face can be a universe."

—ELIZABETH STRONG-CUEVAS

The artist is the granddaughter of Elizabeth "Bessie" Rockefeller, eldest sister of John D. Rockefeller, Junior. Her mother, Margaret Strong, was David Rockefeller's first cousin.

589

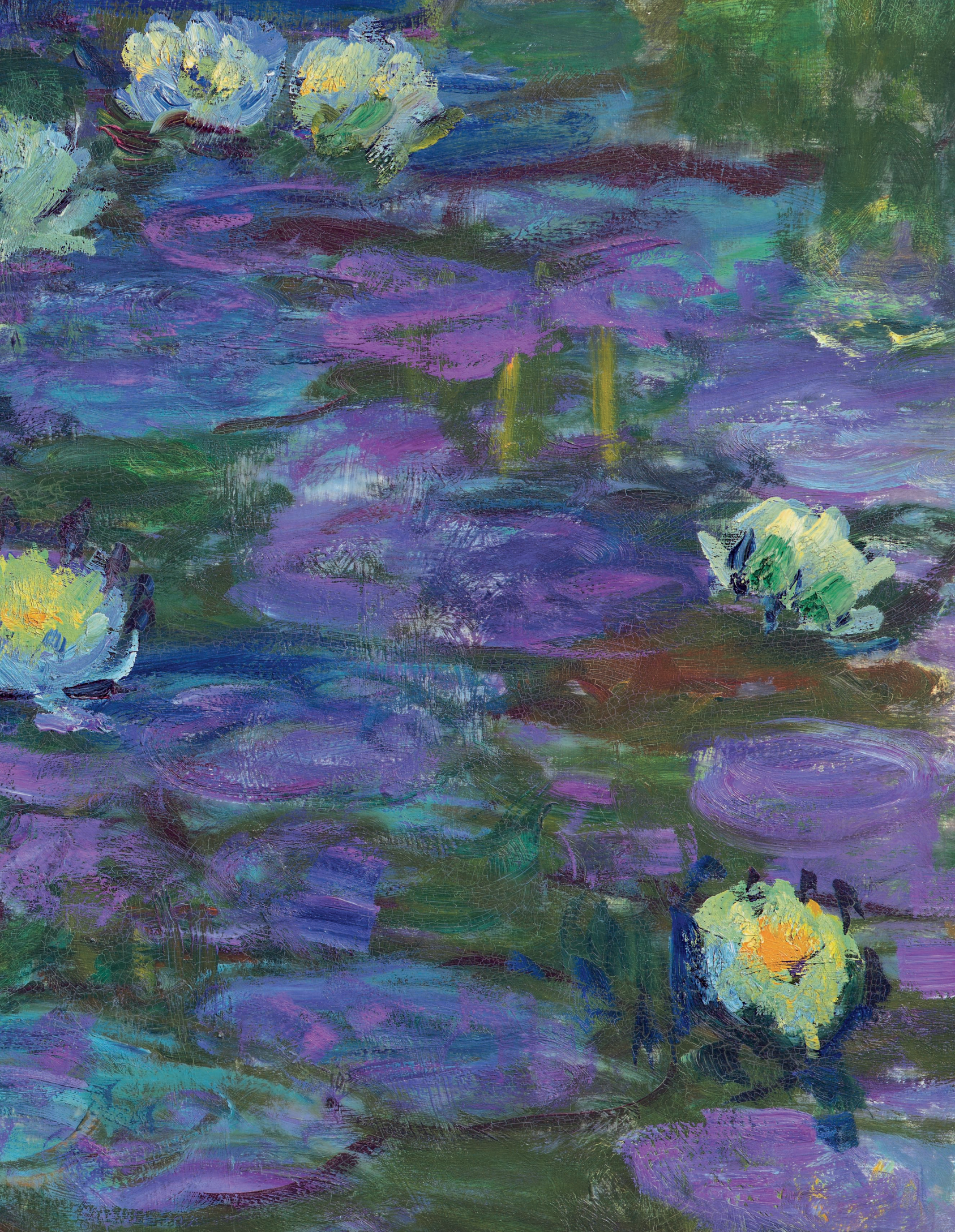
DALE CHIHULY (B. 1941)

***A 'VENETIAN' VASE*, 1989**

hand-blown glass

23¼ in. (59 cm.) high
signed *Chihuly 89*

$6,000-8,000



ALSO AT AUCTION

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

VOLUME I

19TH & 20TH CENTURY ART

EVENING SALE

TUESDAY 8 MAY 2018

AUCTION

Tuesday 8 May 2018 at 7.00 pm (lots 1–44)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16718.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
Sunday	6 May	1.00 pm – 4.00 pm
Monday	7 May	11.00 am – 4.00 pm
Tuesday	8 May	10.00 am – 12.00 pm

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VOLUME II

ENGLISH AND EUROPEAN FURNITURE,
CERAMICS AND DECORATIONS
PART I

WEDNESDAY 9 MAY 2018

AUCTION

Wednesday 9 May 2018 at 10.00 am (lots 101–353)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16719.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
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VOLUME III

ART OF THE AMERICAS
EVENING SALE

WEDNESDAY 9 MAY 2018

AUCTION

Wednesday 9 May 2018 at 7.00 pm (lots 401–441)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16720.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
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VOLUME V

ENGLISH AND EUROPEAN FURNITURE,
CERAMICS AND DECORATIONS
PART II

THURSDAY 10 MAY 2018

AUCTION

Thursday 10 May 2018 at approximately 12.30 pm (lots 601–882)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16722.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
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THE COLLECTION OF PEGGY AND DAVID

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VOLUME VI

TRAVEL AND AMERICANA

THURSDAY 10 MAY 2018

AUCTION

Thursday 10 May 2018 at approximately 7.00 pm (lots 901–1084)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16723.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
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Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
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Sunday	6 May	1.00 pm – 4.00 pm
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Bidding on all lots in the **Collection of Peggy and David Rockefeller Online** auction will open on **Tuesday, May 1st** at 10am EST.
Once you have registered, go to your desired lot's page and click either the "Next Bid" or "Max Bid" button.
If you submit a Max Bid, Christie's will automatically execute your bid in response to competing bids using the lowest possible winning amount up to and including your maximum value.

Bidding will close as per the below session schedule:

Wednesday, May 9th starting at 10:00 am EST
Jewels
Lighting
Birds, Bugs and Beasts
Porcelain and Serviceware

Thursday, May 10th starting at 10am EST
Japanese and Korean Art
Dining

Friday, May 11th starting at 10am EST
At Home – Town
At Home – Country

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You will receive email notifications to confirm your bids, as well as to let you know if you have been outbid. A link will be provided to return to the lot page if you choose to submit another bid.

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6. IF I WIN, WHAT HAPPENS NEXT?

At the close of the online auction, you will receive an email notification summarizing your successful purchase(s). The email will include a direct link to the online checkout page to complete your purchase. The online checkout screen will guide you through your payment, shipping, or collection options and can be completed immediately upon notification of your successful bid.

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Pick-up for this online sale will not be available from Rockefeller Plaza. If you choose to pick up your items our PostSale service team will contact you to schedule the collection at the property location.

8. WHAT IF I HAVE ANY OTHER QUESTIONS?

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SESSION IV	Japanese and Korean Art
SESSION V	Dining
SESSION VI	At Home – Town
SESSION VII	At Home – Country

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CHRISTIE'S

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THE COLLECTION OF PEGGY AND DAVID

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MAGNIFICENT JEWELS

TUESDAY 12 JUNE 2018

AUCTION

Tuesday 12 June 2018
20 Rockefeller Plaza, New York, NY 10020

Sale number 16331.

VIEWING

Friday	8 June	10.00 am – 6.00 pm
Saturday	9 June	10.00 am – 6.00 pm
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Monday	11 June	10.00 am – 5.00 pm

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CHRISTIE'S

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All objects in this catalogue will be on view at Christie's 20 Rockefeller Plaza on the dates and times listed at the front of the catalogue. This auction consists of lots from multiple categories. If you would like more information about specific lots, please contact one of our specialists listed below by phone or email.
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05/03/2018

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CATALOGUE IMAGE SOURCE

p. 32: E. Levesque ed. and et al. *Henri-Edmond Cross et le néo-impressionnisme De Seurat à Matisse*, exh. cat. Musée Marmottan Monet, Paris, 2011, p 229.
p. 68: K.E. Maison, *Honoré Daumier; catalogue raisonné of the paintings, watercolours, and drawings*, Greenwich, 1968, p. 257, pl. 37.
p. 74: N. Bondil and J. Bouhours, ed. *Van Dongen*, exh. cat. Montreal Museum of Fine arts, Montreal, 2008, p. 9, Ill.22.
p. 99, left: Courtesy of the Statens Museum for Kunst, Copenhagen.
p. 99, right: Courtesy of the Musée des Beaux-Arts, Bordeaux.
p. 104: J. Cassou and M. Campigli: *Présenté par Jean Cassou. Avec un texte de l'artiste*, Zurich, 1957, p.21.
p. 150: U. Küster ed., *Pierre Bonnard*, exh. cat. Die Foundation Beyeler, Riehen/Basel, 2012, p.42.

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p. 21, pp. 92–93, p. 198

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CONDITIONS OF SALE · BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (∆ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at **+1 212-636-2490**.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at **+1 212-636-2490**.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) **Phone Bids**
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) **Internet Bids on Christie's LIVE™**
For certain auctions we will accept bids over the Internet. Please visit **www.christies.com/livebidding** and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on **www.christies.com**.

(c) **Written Bids**
You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders;

(c) internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and

(d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US$250,000, 20% on that part of the **hammer price** over US$250,000 and up to and including US$4,000,000, and 12.5% of that part of the **hammer price** above US$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price,** the **buyer's premium,** and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a Heading of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO…" in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

(i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.

(ii) Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of $50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

(iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US$7,500 per buyer per year at our Post-Sale Services only

(iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.

(v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
(f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

(a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
  (i) charge you storage fees while the **lot** is still at our saleroom; or
  (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
(b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at **www.christies.com/shipping** or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at **www.christies.com/shipping** or contact us at ArtTransportNY@christies.com.
(b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
(c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.
(d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
(f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
(g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
  (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at **www.christies.com**.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:
  (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
  (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
  (iii) a work for a particular origin source if the **lot** is described in the Heading as being of that origin or source; or
  (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.
buyer's premium: the charge the buyer pays us along with the **hammer price**.
catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.
Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.
condition: the physical condition of a **lot**.
due date: has the meaning given to it paragraph F1(a).
estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.
hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.
Heading: has the meaning given to it in paragraph E2.
lot: an item to be offered at auction (or two or more items to be offered at auction as a group).
other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.
purchase price: has the meaning given to it in paragraph F1(a).
provenance: the ownership history of a **lot**.
qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.
reserve: the confidential amount below which we will not sell a **lot**.
saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.
UPPER CASE type: means having all capital letters.
warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

13/03/2018

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

°

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

♦

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

~

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

∆

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

■

See Storage and Collection pages in the catalogue.

Ψ

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

∆ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol ∆ next to its lot number.

° Minimum Price Guarantees

Unless otherwise indicated next to a lot in this catalogue, Christie's has a direct financial interest in the outcome of all lots consigned in this sale. This will be where Christie's has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum price guarantee.

° ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ° ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.
★"Attributed to …"
In Christie's qualified opinion probably a work by the artist in whole or in part.
★"Studio of …"/ "Workshop of …"
In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
★"Circle of …"
In Christie's qualified opinion a work of the period of the artist and showing his influence.
★"Follower of …"
In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.
★"Manner of …"
In Christie's qualified opinion a work executed in the artist's style but of a later date.
★"After …"
In Christie's qualified opinion a copy (of any date) of a work of the artist.
"Signed …"/"Dated …"/
"Inscribed …"
In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.
"With signature …"/ "With date …"/
"With inscription …"
In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

★This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.These will vary by department.

05/03/18

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Redstone Post-Sale Facility in Long Island City at 5pm beginning May 7. These lots will be available for collection at Redstone on the following Monday. All other lots will be kept at Christie's Rockefeller for 30 days following the sale, after which they will be transferred to Redstone and available for collection after 2 business days. Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday- Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	$100	$50
Storage per day	$10	$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. **Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.**		

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS

Christie's Rockefeller Center
20 Rockefeller Plaza,
New York, NY 10020
+1 212 636 2000
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 am to 5.00 pm
Monday-Friday except Public Holidays

Christie's Redstone Post-Sale
32-23 48th Avenue
Long Island City, NY 11101
+1 212 974 4500
Main Entrance on 48th Avenue
Receiving/Shipping Entrance on 48th Avenue
Hours: 9.30 am to 5.00 pm
Monday-Friday except Public Holidays

19/08/16 PDR

WRITTEN BIDS FORM
CHRISTIE'S NEW YORK

THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

THURSDAY 10 MAY 2018
AT 10.00 AM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: ABBY
SALE NUMBER: 16721

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US$100 to US$2,000	by US$100s
US$2,000 to US$3,000	by US$200s
US$3,000 to US$5,000	by US$200, 500, 800
(e.g. US$4,200, 4,500, 4,800)	
US$5,000 to US$10,000	by US$500s
US$10,000 to US$20,000	by US$1,000s
US$20,000 to US$30,000	by US$2,000s
US$30,000 to US$50,000	by US$2,000, 5,000, 8,000
(e.g. US$32,000, 35,000, 38,000)	
US$50,000 to US$100,000	by US$5,000s
US$100,000 to US$200,000	by US$10,000s
Above US$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US$250,000, 20% on any amount over US$250,000 up to and including US$4,000,000 and 12.5% of the amount above US$4,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

Written bids must be received at least 24 hours before the auction begins.

Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department.

Tel: +1 212 636 2437 on-line www.christies.com

16721

Client Number (if applicable) — Sale Number

Billing Name (please print)

Address

City — State — Zone

Daytime Telephone — Evening Telephone

Fax (Important) — Email

◯ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS
Please quote number below:

02/08/17 — 19/01/2015

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

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Cristina Carlisle

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Ronan Sulich

AUSTRIA
VIENNA
+43 (0)1 533 881214
Angela Baillou

BELGIUM
BRUSSELS
+32 (0)2 512 88 30
Roland de Lathuy

BRAZIL
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+55 21 3500 8944
Nathalie Lenci
(Independent Consultant)

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Brett Sherlock (Consultant)

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Denise Ratinoff de Lira

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Jean-Louis Janin Daviet
(Consultant)

NORD-PAS DE CALAIS
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Jean-Louis Brémilts
(Consultant)

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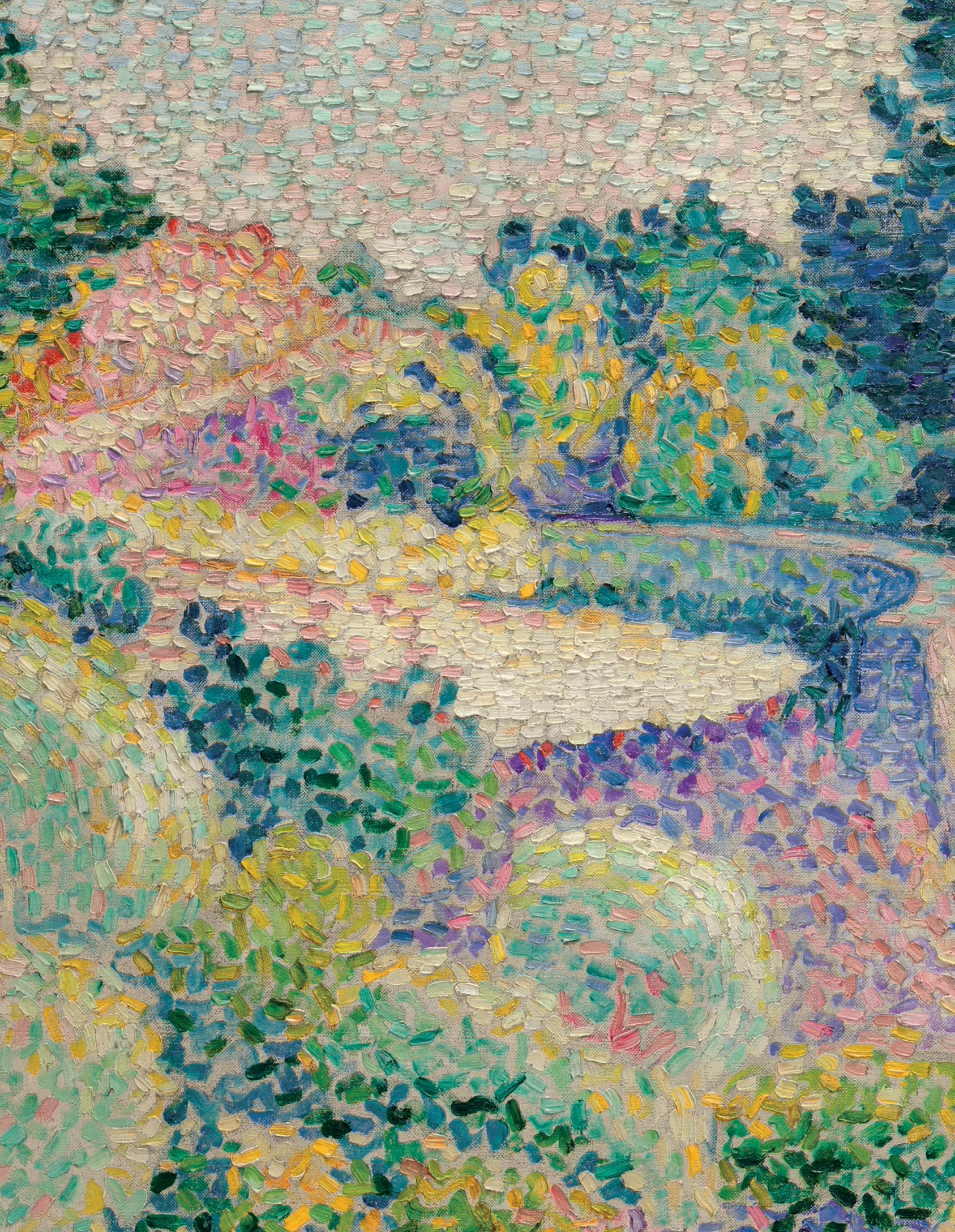

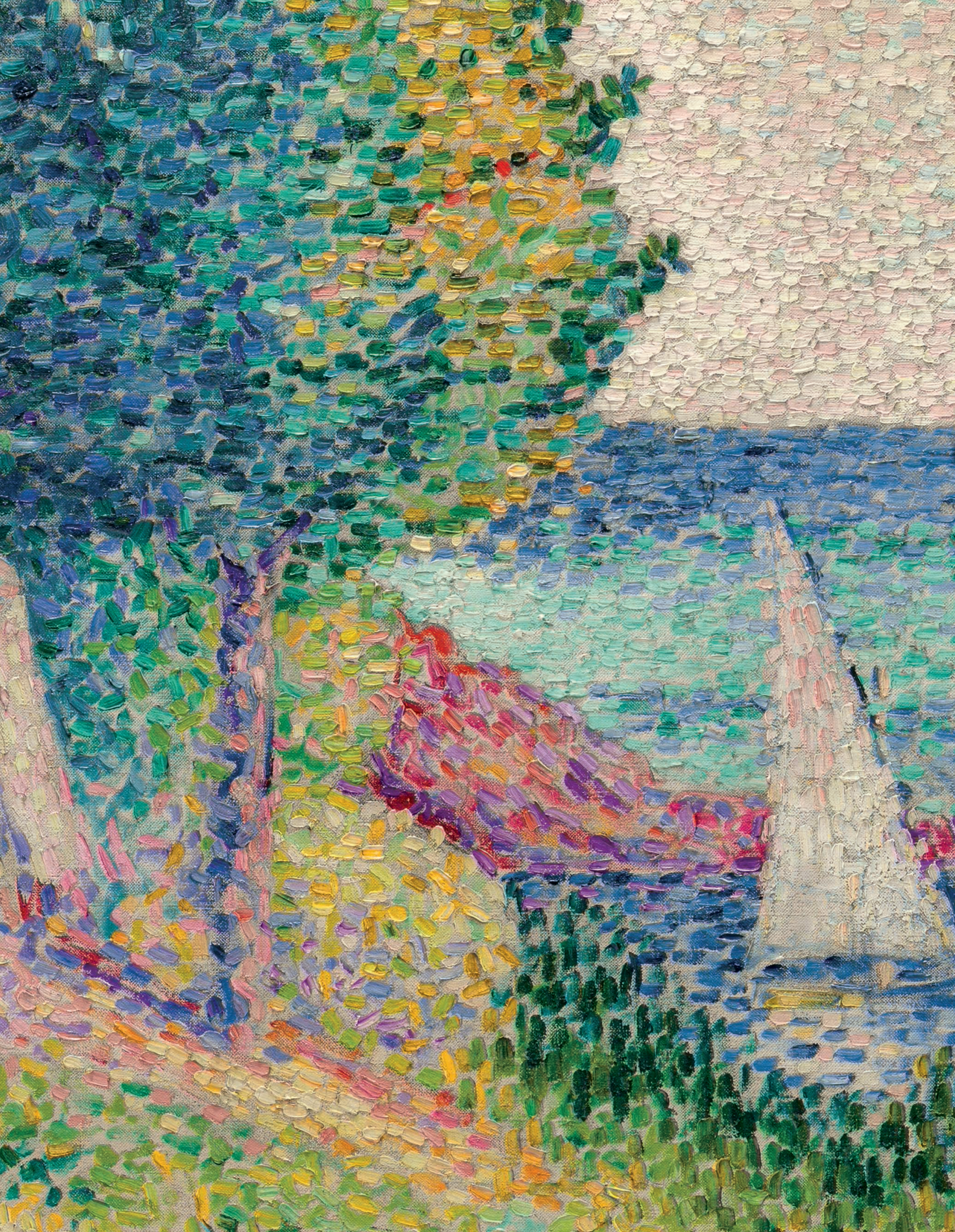

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THE COLLECTION OF PEGGY AND DAVID

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VOLUME V

ENGLISH AND EUROPEAN FURNITURE, CERAMICS AND DECORATIONS, **PART II**

THURSDAY 10 MAY 2018

AUCTION

Thursday 10 May 2018
at approximately 12.30 pm (lots 601–882)
20 Rockefeller Plaza, New York, NY 10020

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Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
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CHRISTIE'S

THE COLLECTION OF PEGGY AND DAVID

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THE COMPLETE SESSIONS CALENDAR

VOLUME I
19TH & 20TH CENTURY ART, **EVENING SALE**
Tuesday 8 May 2018

VOLUME II
ENGLISH AND EUROPEAN FURNITURE,
CERAMICS AND DECORATIONS, **PART I**
Wednesday 9 May 2018

VOLUME III
ART OF THE AMERICAS, **EVENING SALE**
Wednesday 9 May 2018

VOLUME IV
FINE ART, **DAY SALE**
Thursday 10 May 2018

VOLUME V
ENGLISH AND EUROPEAN FURNITURE,
CERAMICS AND DECORATIONS, **PART II**
Thursday 10 May 2018

VOLUME VI
TRAVEL AND AMERICANA
Thursday 10 May 2018

ONLINE SALE
THE COLLECTION OF
PEGGY AND DAVID ROCKEFELLER
Opens Thursday 1 May 2018

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"Beauty, to me, whether found in nature or in man-made objects, is ennobling and enriches the soul."

—DAVID ROCKEFELLER

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

COLLECTING SEEMS TO BE an instinct which is stronger in some human beings than in others. In my own case, it started at a rather early age. I suspect it was hereditary to some extent, since my mother, Abby Aldrich Rockefeller, was a lifelong collector, as were many members of the Aldrich family from which she came. My father also was a collector to a large and important degree, though his interests tended to be somewhat narrower in scope and considerably more traditional than those of my mother.

My wife, the former Peggy McGrath, claims that she is not a collector. In a strict sense this is true, since she is not interested in assembling many objects in a given category for the sake of completeness—to some, a definition of serious collecting. I am more ready to see myself as a collector, though my own definition of collecting would stress vitality and excellence more highly than completeness. In any case, we both love beautiful things and enjoy buying them if we feel that they would fit into our homes and add to their livability and charm. In addition, we care very much that what we buy is of outstanding quality. We always have enjoyed shopping together, and in acquiring significant objects we make a point of selecting things we both like.

Collecting differs from mere acquisition in that it is an intensely personal experience, and Peggy and the other members of our family have been deeply involved in the process over the years. We have always been fascinated by the cultural history of works of art and by the circumstances under which they were created, and Peggy and I have learned widely from relatives, friends, art historians, dealers, and artists themselves, as well as from our travels and from what reading we have had time to do.

The love of beauty has, of course, been the primary motivation behind our collecting. which remains to me a kind of mystery, a concept somehow beyond the intellect. For example, one may feel that an object is beautiful whether or not [one] is aware of its place in history, its possible uniqueness, or its significance on a broader scale. It is here that intuition comes into play, and we have relied heavily on our feelings in determining whether or not to acquire an object. While knowledge and intuition always have gone hand-in-hand with us, intuition almost invariably has been the winner.

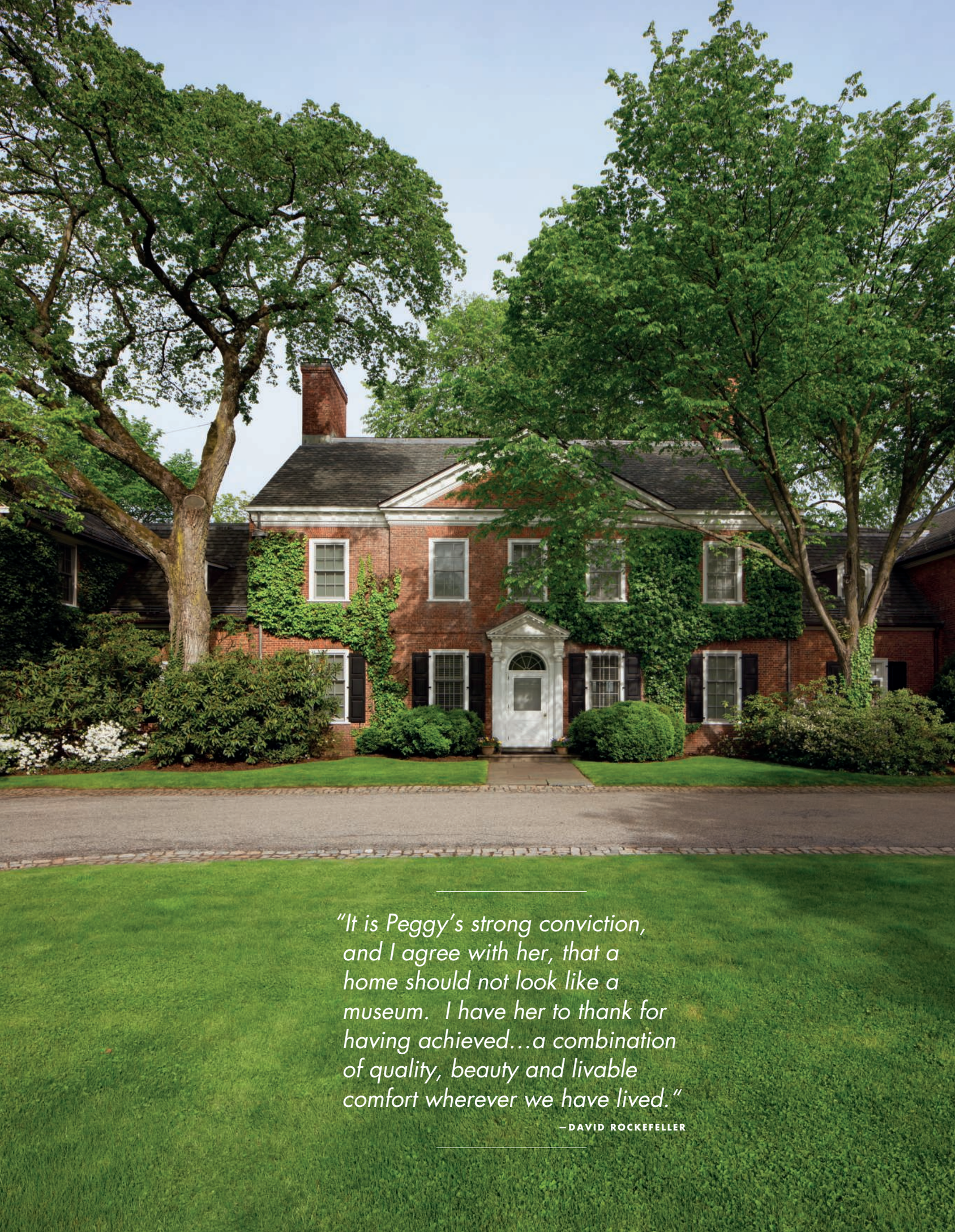
A secondary but important motivation behind our collecting is the love of diversity. We are fascinated by the wonderful interactions that can occur among pieces from different times and cultures—especially when they meet with their surroundings to create a harmonious whole… [Our] enjoyment is closely associated with our recollections of how, where, and from whom we acquired our various art objects, as well as with the relationship of these objects to one another. This concern with relationships has had two interesting effects. On the one hand, it has meant that we have limited our collecting to those objects that we feel complement their surroundings, even though we find esthetic appeal in other art forms as well. On the other hand, it has given our collecting an eclectic spirit and meant that the decorative arts have played an important role in our lives as dynamic counterpoints to the fine arts as traditionally defined.

I must confess to being grateful for the more personal form of collecting which Peggy and I have been able to experience. Certainly Peggy and I both believe deeply that our collecting and enjoyment of man-made objects of beauty have given us a saner, more balanced, and more joyful approach to our activities in every area of life. Beauty gives one joy, and, in turn, generally adds new and productive facets to one's overall perspective.

Beauty is not, of course, a solution to the pressing problems of hunger, poverty, and strife that plague the world today, and the lover of beauty cannot and should never reduce one's sense of responsibility to one's fellow [human]. On the contrary, I believe that the creative possibilities presented by beauty in art should inspire us to seek at least equally creative approaches toward achieving a harmonious society.

Peggy and I have been more fortunate than most people in having opportunities to see, possess, and enjoy beautiful things. For that we are very grateful. And I, of course, am especially grateful to Peggy for the enthusiasm, humor, creativity, a sense of shared warmth and excitement she has brought to our collecting and to our homes. In addition, I feel a special sense of gratitude to my parents for exposing me to many beautiful things in my childhood. They and scores of [others] have heightened my appreciation of beauty. Finally, of course, it is the artists and craftspeople to whom we owe the most thanks. It is their imagination and talent which have produced the beauty from which we have derived such pleasure and enlightenment. I hope this expresses in some small measure the deep gratitude we feel toward all.

Peggy and David Rockefeller, May 13, 1973. Annenberg residence. Photograph by Arthur Levine, courtesy of the JPMorgan Chase Corporate History Program and The Rockefeller Archive Center.



"It is Peggy's strong conviction, and I agree with her, that a home should not look like a museum. I have her to thank for having achieved…a combination of quality, beauty and livable comfort wherever we have lived."

—DAVID ROCKEFELLER

AT HOME IN THE COUNTRY: THE ROCKEFELLERS IN NEW YORK AND MAINE

BETWEEN 1893 AND 1900 JOHN D. Rockefeller, Senior, assembled an estate of well over 3000 acres in Pocantico Hills, New York, a wooded area overlooking the Hudson River about 26 miles north of Manhattan. By 1913, the first version of Kykuit had been built on this land and the Rockefeller family began to enjoy weekends and holidays there, which they could reach by carriage in under two hours from their West 54th Street townhouse.

Eventually, John D. Rockefeller, Junior, and Abby Aldrich Rockefeller took over Kykuit, where their six children including one daughter and five sons loved roaming the landscape. Their shared affection for the property became evident when later, some of their children built their own homes within the compound. In 1938, David Rockefeller's sister Abby, known as 'Babs,' and her first husband, David Milton, commissioned noted architect Mott Schmidt to build a country house on the family grounds. According to a 1938 report in *The New York Times,* when John D. Rockefeller, Jr. and Abby's house on West 54th Street was torn down to make space for the Museum of Modern Art's new Sculpture Garden, the bricks were salvaged for the exterior of Babs's new Georgian style house in Pocantico Hills. David described the *"wonderful, mellow look"* of the old brick on the façade of the new structure.

Mott Schmidt was a leading proponent of the 'American Georgian' style, designing houses in Manhattan for Anne Harriman Vanderbilt, Vincent Astor, Anne Morgan and Douglas Dillon. 'American Georgian' style, with its rigorous symmetry and classic restraint, represented a conscious change from the opulence of the Gilded Age, embodying the new, modern sensibilities of the generation that came of age between the Wars. Over the course of his career, Schmidt completed nearly 20 commissions for various members of the Rockefeller family, including renovations to Peggy and David's townhouse on East 65th Street in Manhattan and another family house in Pocantico Hills, which is now the Rockefeller Archive Center. In 1970, David Rockefeller wrote to Schmidt commemorating his twenty-five years of service to the family, *"I know of no one in the country who can design Georgian house's with the style, warmth, and quality that you do."*

In 1946, Peggy and David purchased the Milton's house in Pocantico Hills. The young couple named the property 'Hudson Pines,' deeply appreciating its 40 acres of land complete with barn and farm, and a spacious layout with large expansive rooms that suited their growing family. The following year, Peggy and David moved their city residence from an apartment on Fifth Avenue to a large townhouse on East 65th Street, creating a welcome dilemma of needing to furnish two large homes in a very short amount of time.

David had grown up surrounded by important works of art, from the massive Kangxi vases and medieval tapestries his father favored to the modern prints and paintings his mother collected so avidly. Respect for creative talent and an appreciation of beauty were actively encouraged by Abby Aldrich Rockefeller, who once wrote her son, Laurance, *"I will feel that I have not lived in vain if I have introduced [modern painting] to the family."* A favorite childhood memory of David's was the visits he made with his mother to the famous Asian art dealers, Yamanaka & Co., where he would occasionally buy small carvings of animals with his allowance. David also appreciated the European and Asian porcelains his mother collected, often in shares with his Aunt Lucy. While the meal was always served on antique porcelain, the quality of the set was indicative of Aunt Lucy's opinion of David that particular week.

As a young married couple Peggy and David shared an interest in antiques as well as a conscious desire to create environments of *"livability and charm". "We have always enjoyed shopping together,"* David wrote,*"and in acquiring significant objects we make a point of selecting things we both like."* For Hudson Pines the Rockefellers looked to the English furniture, English silver and European and Chinese export porcelain they both favored. In 1936, David had relished a week-long tutorial on English furniture on a graduation trip to Europe with his parents. His father had by then begun his massive renovation of Colonial Williamsburg, and the Williamsburg curators had assembled in London a warehouse full of potential Governor's Palace furnishings for careful review. David cited this experience along with his exposure to Aunt Lucy's collection as inspiration for his *"lifelong interest in the decorative arts."* And, he continued, *"Fortunately, this proved to be an interest which Peggy shared fully with me."*

Hudson Pines, home of Peggy and David Rockefeller in Pocantico Hills, New York .

Over time the Hudson Pines collection grew to feature important modern paintings and encompass works of art gathered from the U.S. and abroad. For example, Peggy and David acquired three Monet canvases depicting water lilies that they hung in the Hudson Pines stairwell, and, as David wrote, *"…we enjoy them every time we go up and down the stairs."* Highlighting their eclectic sensibility, their great Matisse, *Odalisque couchée aux magnolias,* hung in the living room over a colorful Chinese export goose tureen near Renior's *Gabrielle au miroir* and a four-paneled screen by French post-Impressionist Armand Séguin.

The beautiful setting and landscape of Hudson Pines, overlooking the majestic Hudson River, was echoed indoors not just by paintings like Monet's *Nymphéas en fleur,* but also by the many porcelain birds and animals in the collection. Antique Chinese and European dinner services finely painted with birds and flowers were used for family meals and entertaining friends, as was their lovely Georgian silver. These moments illustrate the conscious effort of Peggy and David to source objects from many cultures, binding them into an eclecticism that characterizes the collection. As David wrote, *"We are fascinated by the wonderful interactions that can occur among pieces from different times and cultures—especially when they meet with their surroundings to create a harmonious whole."*

Likewise kept at Hudson Pines was a group of 18th through 20th century carriages, stored in the commodious barns. Both David's grandfather and father were avid carriage-drivers, and they designed extensive coaching roads on their properties in New York and Maine. As noted by America's National Park Service, "Forty-five miles of rustic carriage roads, the gift of philanthropist John D. Rockefeller, Jr. and family, weave around the mountains and valleys of Acadia National Park. Rockefeller, a skilled horseman, wanted to travel on motor-free byways via horse and carriage into the heart of Mount Desert Island. His construction efforts from 1913 to 1940 resulted in roads with sweeping vistas and close-up views of the landscape. His love of road building ensured a state-of-the-art system. Rockefeller's interest in road building grew naturally from his father's. Senior, the founder of Standard Oil, had built and landscaped carriage roads on his Ohio and New York estates." David and Peggy, with their mutual appreciation of the outdoors, enjoyed carriage-driving together, and would take these period carriages out on their various properties.

At Hudson Pines, as in the other Rockefeller homes in upstate New York and Maine, art and comfort lived in harmony, and quality and beauty were revered. Above all, each house truly reflected its owners. David wrote, *"Collecting differs from mere acquisition in that it is an intensely personal experience, and Peggy and the other members of our family have been deeply involved in the process over the years."*

LIVING LIKE A ROCKEFELLER: ENGLISH FURNITURE

"Mr. Turner was a man of complete integrity with a vast knowledge of English furniture and his taste corresponded … with our own. He liked relatively simple furniture fashioned of fine-quality wood and with a good patina..."

—DAVID ROCKEFELLER

While these words describe Cecil Turner of the dealing firm Stuart and Turner, they also describe so much about David Rockefeller himself— his unwavering integrity and love for simplicity. It would not be a stretch to describe David himself as a man 'fashioned of fine-quality wood and with a good patina.'

While many of his contemporaries, such as Henry Ford II or Thelma Chrysler Foy, complimented their Impressionist paintings with the opulence of 18th century French furniture, David Rockefeller and his wife Peggy were drawn to the more understated qualities of English furniture.

It is well recorded that David's remarkable mother, Abby Aldrich Rockefeller, one of the founders of the Museum of Modern Art, had great influence on his collecting tastes. Less well known, but just as significant in inspiring David's collection was his aunt and Abby's sister, Lucy Truman Aldrich, who motivated his lifelong love for 18th century decorative arts. While a student at Harvard, David visited her house in Providence filled with treasures from all over the world, and was fascinated both by the stories of her travels and by the *objets d'art* she had discovered.

Another formative moment for the young David's appreciation of English furniture was on a trip that followed his graduation from Harvard to England in 1936. His father, John D. Rockefeller, Junior, in one of his many extraordinary acts of cultural philanthropy, had agreed to finance the vast project of restoring the entire colonial town of Williamsburg. A huge amount of 18th century English furniture was required to furnish buildings, including the Governor's Palace, and David joined the architect William G. Perry and the Boston decorator Mrs. Susan Higginson-Nash on a trip to select pieces. The process took the best part of a week, and he later reminisced:

"…this experience, on top of the exposure I had had at home and with Aunt Lucy, contributed importantly to what has become a lifelong interest in the decorative arts- especially examples from the eighteenth century, when… they achieved a pinnacle of beauty and sophistication both in England and on the Continent."

Following his marriage to Peggy in 1940, the young couple acquired several residences in quick succession. A double-fronted townhouse in New York City on East 65th Street, was acquired from Ernest Iselin complete with an English 18th century paneled room in the second floor living area, and Hudson Pines, the house in Pocantico Hills that David acquired from his sister, was designed by the Georgian-inspired architect Mott Schmidt.

Peggy, a talented interior designer and painter, immersed herself in the process of decorating these homes, and the young couple consistently adhered to this simple collecting credo as voiced by David: *"We both love beautiful things and enjoy buying them if we feel that they would fit in our homes and add to their livability and charm."*

Peggy and David bought from the leading dealers of the day such as the aforementioned Stuart and Turner and Mallett in England, as well as Vernay and Jussel in New York, and also benefited from a number of inherited pieces. Among these were several pieces of painted satinwood furniture that had previously been at Kykuit (lot 218) and beautiful Gothic Chippendale dining chairs previously residing in the apartment at 740 Park Avenue (lot 128). Such acquisitions were immensely important to David and Peggy, emphasizing a continuity and sense of shared values within the family. As David commented, *"the things we inherited or purchased from my family represent some of the most cherished and precious items which we possess today."*

David Rockefeller continued to add to his cherished collection of English furniture right up until the end of his life. Indeed, one of the most prized pieces in the sale, the sublime pair of Queen Anne stools from Benacre (lot 244) were bought from Apter Fredericks in London in 2013, when David was 98, a fitting addition to a wonderful collection.

Detail of Lot 832.

601

■601

A PAIR OF NORTH EUROPEAN REPOUSSE BRASS CANDLESTICKS

LATE 17TH/EARLY 18TH CENTURY

Each with an octagonal drip pan decorated with berried foliage above a spirally fluted stem, one with a label to the underside inscribed *Aldrich*
9 in. (23 cm.) high, 6½ in. (16.5 cm.) wide (2)

$800-1,200

PROVENANCE
The Estate of Winthrop Rockefeller, acquired July 1974.

■602

A MATCHED SET OF FOUR GERMAN BRASS CANDLESTICKS

EARLY 18TH CENTURY

Three marked on the base *HB* flanking a horseshoe within a conforming outline for Hans Georg Beck; two engraved on the side of each base *M.A.S.K.R.D.*, one engraved on the side of the base *O-C-S-L 1727*
9½ in. (24 cm.) high (4)

$1,500-2,500

PROVENANCE
Anonymous Sale; Sotheby's, New York, 31 January 1987, lot 1198.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 370-371, no. 411.

602

603

■603

A GERMAN STEEL STRONG BOX

18TH CENTURY

Of rectangular lattice form, with a central hinged door
18¼ in. (46.5 cm.) high, 26½ in. (67.5 cm.) wide, 16½ in. (42 cm.) deep

$2,000-3,000

PROVENANCE
Acquired from Arthur Davidson, London.

Lyonel Feininger, *Concarneau*. Lot 534
© 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

Lyonel Feininger, *Cape "Thistle"*. Lot 533
© 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

■604

A PAIR OF GEORGE III GILTWOOD AND GILT-METAL TWIN-BRANCH WALL LIGHTS

CIRCA 1775

Each in the form of a winged sphinx seated on a foliate plinth, fitted with two scrolling candlearms, each with inventory label inscribed *D.R. 54.3020* or *D.R. 54.3021*, nozzles and drip pans probably replaced
18 in. (45.5 cm.) high, 13¼ in. (33.5 cm.) wide (2)

$6,000-9,000

PROVENANCE

Acquired from Mallett & Sons, London, June 1954.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 317, no. 336.

These wall lights correspond to Robert Adam's design for a pier glass for 'the Parlour' at Kenwood, illustrated in *Works in Architecture of Robert and James Adam*, 1774, vol. I, no. II, pl. VIII. Adam, having consolidated his reputation for true 'taste for the antique' through the publication of the *Ruins of the Palace of the Emperor Diocletian at Spalatro* (1764), introduced elements such as the confronted sphinx, derived in part from the Roman temple of Antoninus and Faustina as illustrated in A. Desgodetz's *Les Edifices Antiques de Rome* (1682).

604

605

■605

A GEORGE III MAHOGANY SERVING TABLE

CIRCA 1770

The serpentine top above a frieze centered by an urn and foliate-carved tablet, on square tapering legs headed by flowerheads and husks, with white paper inventory label inscribed *D.R./52.1268*
34¾ in. (88 cm.) high, 82 in. (208 cm.) wide, 31½ in. (80 cm.) deep

$7,000-10,000

PROVENANCE
Acquired from Stuart and Turner, London, July 1947.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 331, no. 363.

■606

A GEORGE II GILTWOOD MIRROR

IN THE MANNER OF WILLIAM AND JOHN LINNELL, CIRCA 1760-65

Of cartouche form, the central oval plate within outer slips, the frame with foliated C-scrolls and floral motifs
62¾ in. (159.5 cm.) high, 30½ in. (77.5 cm) wide

$15,000-25,000

PROVENANCE
Acquired from Stuart and Turner, London, November 1947.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 314, no. 333.

This mirror is conceived in the George II 'Modern' or 'pittoresque' fashion first popularized in the 1750s and 1760s, and disseminated through pattern books such as Thomas Chippendale's *Director* in 1754 (1st edition). The design for this mirror, with its central oval plate surrounded by border plates framed by C-scrolls, foliage and garlands, relates to a drawing of *circa* 1760-5 by the Linnell firm, father and son, illustrated in H. Hayward, P. Kirkham, *William* and John Linnell: Eighteenth Century London Furniture Makers, London, 1980, p. 114, fig. 220.

606

607

■607

AN ENGLISH MAHOGANY SIDE CHAIR

19TH CENTURY

With acanthus-carved scrolled terminals above a vasiform solid splat carved with scrolled S curves and stop-fluted base, the upholstered seat with shaped aprons raised on acanthus-carved cabriole legs, with inventory label inscribed *D.R. 53.1880*

$2,000-3,000

PROVENANCE

Max Epstein, Chicago.
Acquired through Cecil Turner, 1954.

608

■~608

A REGENCY YEWWOOD AND TULIPWOOD-BANDED WORK TABLE

CIRCA 1810

The twin-flap top above a drawer and opposing false drawer, the ebony-inlaid lyre-form supports joined by a turner stretcher, with inventory label inscribed *D.R. 52.1323,* lacking work basket
28¼ in. (72 cm.) high, 32½ in. (82.5 cm.) wide, 15 in. (38 cm.) deep

$3,000-5,000

PROVENANCE

Acquired from Stuart and Turner, London, November 1948.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 339, no. 374.

■~609

A PAIR OF GEORGE III SATINWOOD, TULIPWOOD, PADOUK AND MARQUETRY GAMES TABLES

CIRCA 1775

Each top banded in holly and sycamore and inlaid with a satinwood panel and scrolling-foliate border, with a cartouche at each corner bordered by C-scrolls, the foldover top enclosing a green baize-lined interior supported by a rear gate leg, one table with two brass catches which open to fit into corresponding holes in the tops of the other table, forming one large square games table, each with inventory label inscribed *D.R. 52.1451.2* or *D.R. 52.1451.1.*
29¼ in. (74.5 cm.) high, 19½ in. (49 cm.) wide, 17¾ in. (45 cm.) deep, closed
28½ in. (72.5 cm.) high, 35½ in. (90 cm.) deep, open (2)

$10,000-20,000

PROVENANCE

The Estate of Martha Baird Rockefeller; Parke-Bernet Galleries, New York, 16 October 1971, lot 438.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 325, no. 350

(alternate view)

■610

A GEORGE I MAHOGANY GATE-LEG TABLE

EARLY 18TH CENTURY

The hinged single-flap on turned supports joined by stretchers on scroll feet, the underside with old paper label
27½ in. (70 cm.) high, 23¾ in. (60.5 cm.) wide, 18 in. (46 cm.) deep

$800-1,200

PROVENANCE
Acquired from Stuart and Turner, London, 1949.

610

■611

A LOUIS XV WALNUT CANAPE

MID-18TH CENTURY, POSSIBLY REDUCED IN SIZE

The molded serpentine frame with padded back, squab cushion and seat covered in red velvet, stamped to the replaced back seat rail *PH. POIRIE*

$2,000-3,000

PROVENANCE
Acquired from French and Company, Inc., New York, 1947.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 346, no. 386.

611

612

ARTHUR DEVIS (PRESTON, LANCASHIRE 1712-1787 BRIGHTON)

Portrait of Ellin Devis (1746-1820), bust-length

oil on panel
5½ x 5 in. (13.9 x 12.6 cm.)

$8,000-12,000

PROVENANCE
The Devis family, and by descent to
Caroline Tupper, 12 Auckland Road, Upper Norwood, London; Christie's, London, 22 May 1936, lot 55, as part of a set of four, where acquired by the following with Brook Street Art Gallery, London, inv. no. A1926, where acquired on 25 August 1937 by the followingwith Knoedler, London, by whom gifted via Carmen Messmore in December 1937 to
Abby Aldrich Rockefeller and John D. Rockefeller, Jr., and by inheritance in 1960 to Peggy and David Rockefeller, Hudson Pines, Westchester, New York.

EXHIBITED
Preston, Harris Museum and Art Gallery, *Twelfth Annual Spring Exhibition of Work by Lancashire Artists Including a Special Loan Exhibition of Work by Members of the Devis Family of Painters,* 11 March-10 April 1937, no. 37.

LITERATURE
S. H. Pavière, 'Arthur and Anthony Devis', *Antique Collector,* V, April 1934, pp. 41-44, no. 34.
S. H. Pavière, 'Biographical Notes on the Devis Family of Painters', *Walpole Society,* XXV, 1936-37, p. 125, no. 27.
S. H. Pavière, *The Devis Family of Painters,* Leigh-on-Sea, 1950, p. 41, no. 34.
E.G. D'Oench, *Arthur Devis (1712-1787), Master of Georgian Conversation Piece,* PhD dissertation, 1979, p. 316, no. 52, fig. 106.
E.G. D'Oench, *The Conversation Piece: Arthur Devis & His Contemporaries,* New Haven, 1980, p. 58, no. 28 (illustrated in black-and-white).
M. Potter *et al, The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, p. 90, no. 8 (illustrated in black-and-white).

Ellin Devis (1746-1820) was the artist's eldest daughter. The painting, which appears to be Devis's only surviving portrait depicting any of his twenty-two children, is executed on a rectangular panel but was probably intended to be seen in oval, as the sitter's hand below the varnished area has been left unfinished. A portrait of similar size in oval format on canvas portraying Devis's younger half-brother, the landscapist Anthony Devis (1729-1816), which was part of the lot in the 1936 sale, was sold at Sotheby's, London, 12 June 2003, lot 82.

613

ATTRIBUTED TO JEAN-BAPTISTE ISABEY (NANCY 1767- 1855 PARIS)

Portrait of Mme Eugénie Moreau

graphite and white chalk
14 ⅝ x 10 ¾ in. (36.6 x 27.6 cm)

$3,000-5,000

PROVENANCE
Mr. Thiébault-Sisson, Paris, by 1909.
Abby Aldrich Rockefeller, acquired in Paris 1930 through Walter Pach.
Her estate; John D. Rockefeller Jr.
Winthrop Rockefeller.
David Rockefeller, New York.

LITERATURE
E. de Basily-Callimaki, *J.-B. Isabey: sa vie, son temps, 1767-1855, suivi du catalogue de l'œuvre gravé par et d'apres Isabey,* Paris, 1909, pp. 66-67, ill. p. 63.
L.R. Schidlof, *The Miniature in Europe in the 16th, 17th and 19th centuries,* vol. I, Graz, 1964, p. 394 (as not by Isabey).
M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, ppp. 103, no. 17, ill.

The wife of Napoleon's general Jean Victor Marie Moreau (1763-1813), whom she married in November 1800, Alexandrine Louise Eugenie Moreau (née Hulot) was an intimate friend of Joséphine Bonaparte. A very talented pianist, Mme Moreau is here portrayed by Isabey seated in front of her Erard piano; at left a libretto of Mozart is a reminder of her special affection for the great composer, whose music was then little known in Paris.

614

ENGLISH SCHOOL, 18TH CENTURY

Portrait of a lady, traditionally identified as Penelope Howard, half-length, holding a pet bird

oil on canvas
29¼ x 24¼ in. (74.3 x 61.4 cm.)

$2,000-3,000

PROVENANCE
with Needham's Antiques, New York, where acquired in 1946 by Peggy and David Rockefeller, as 'Gainsborough'.

LITERATURE
M. Potter *et al, The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, p. 43.

In the preface to the 1984 volume of the European collection, David Rockefeller quipped that when he and Peggy acquired this painting it was "thought to have been an early Gainsborough" but that he suspected "it never saw his brush!" (*op. cit.*).

613

614

Pablo Picasso, *Pomme*. Lot 1
© 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Jacques Villon, *Composition*.
© 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

615

■~615

A GEORGE III KINGWOOD AND ROSEWOOD CHEVERET

POSSIBLY BY GILLOWS, CIRCA 1790

The removable top with tulipwood banding and two small drawers and one long drawer, the stand with a frieze drawer on splayed legs, with a label inscribed *D.R.*
42¼ in. (107.5 cm.) high, 15¾ in. (40 cm.) wide, 12¼ in. (31 cm.) deep

$2,000-3,000

PROVENANCE
Acquired from Stuart and Turner, London, June 1953.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 299, no. 313.

616

■616

A SET OF FOUR VICTORIAN POLYCHROME-PAINTED SATINWOOD ARMCHAIRS

THIRD QUARTER 19TH CENTURY

Each crestrail centered by a fan flanked by swagged rams' heads, above downswept arms and lyre-form splat, above a caned seat, on reeded legs joined by turned stretchers, with variously upholstered squab cushions, one chair with variations, two numbered *VII* and *IIII* respectively, each with label inscribed *DR.53.1954.1-4* (4)

$3,000-5,000

PROVENANCE

Acquired from Mallett & Sons, London, 1932.
John D. Rockefeller, Jr., 1932-1960.
Martha Baird Rockefeller, 1960-1971.
Estate of Marina Baird Rockefeller, acquired in 1971.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 294-295, no. 307.

617

■617

A WILLIAM AND MARY WALNUT GATE-LEG TABLE

CIRCA 1690

The molded top with two hinged flaps above a drawer, on ring-turned legs joined by stretchers, with inventory label inscribed *D.R. 52.1308*
26¾ in. (68 cm.) high, 28¼ in. (72 cm.) wide, 27 in. (68.5 cm.) deep

$1,500-2,500

PROVENANCE

Acquired from Stuart and Turner, London, 1948.

618

■618

A GEORGE II ELM CORNER ARMCHAIR

CIRCA 1750

With scroll arm terminals above solid concave shell splats, the drop-in seat covered in yellow silk, with inventory label inscribed *D.R. 53.1874*

$4,000-6,000

PROVENANCE

Acquired from Cecil Turner, London, 1954.

■619

A GEORGE III MAHOGANY BREAKFRONT SECRETAIRE CABINET

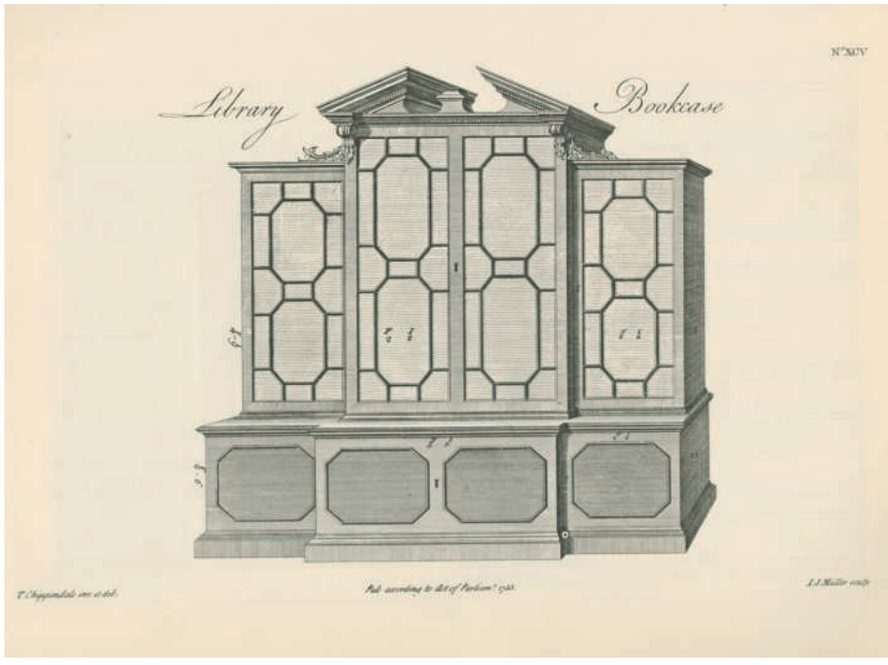
POSSIBLY BY WRIGHT AND ELWICK, AFTER DESIGNS BY THOMAS CHIPPENDALE, CIRCA 1765

With pierced foliate swan's neck cresting above a pair of glazed doors enclosing adjustable shelves flanked by recessed wings with seven graduated drawers, the base with central secretaire drawer fitted with a leather-lined writing surface and various small drawers, above paneled cupboard doors enclosing three linen slides and flanked by three drawers, with inventory label inscribed *D.R. 51.1069* and *20*, metalwork associated, the upper section probably originally conceived without handles
95 in. (241 cm.) high, 68½ in. (174 cm.) wide, 21½ in. (55 cm.) deep

$50,000-80,000

PROVENANCE
Sir Walter John Trevelyan (1797-1879), Nettlecombe Court, Somerset,
Thence by descent to Mrs. J.A. Wolseley at Nettlecombe Court.
Mrs. J.A. Wolseley, Nettlecombe Court; Christie's, London, 12 December 1957, lot 72.
Acquired from Needham's Antiques, New York, October 1959.

LITERATURE
F. Davis, *A Picture History Furniture,* London, 1962, fig. 317.



The related design by Thomas Chippendale

This winged mahogany secretaire-cabinet is possibly by the Wakefield firm of Wright and Elwick, the pre-eminent cabinet-maker in Yorkshire during the second half of the 18th century. The firm was undoubtedly inspired by designs in Chippendale's *Director,* and their Northern commissions, which included Burton Constable. Temple Newsom and Kilnwick Hall, neighbored those of Chippendale at Harewood House, Nostell Priory and Newby Hall, Yorkshire. Wright and Elwick's most celebrated *oeuvre* was that undertaken for Charles, 2nd Marquess of Rockingham (d. 1783) for Wentworth Woodhouse (South Yorkshire), much of which was dispersed in two sales held by Christie's in July 1948 and again fifty years later in July 1998. Payments made by Lord Rockingham to Wright and Elwick span from 1748 to 1784, indicating a long and lasting relationship between the two parties. The Wentworth sale, Christie's, London, 8 July 1998, included the celebrated Marchioness of Rockingham's Cabinet (lot 35), and a George II sabicu commode (lot 69) and a George II mahogany and parcel-gilt dressing-table cabinet (lot 70). The latter two demonstrate that Wright and Elwick were influenced by Chippendale's designs but customized their work with the addition of idiosyncratic elements. Thus, the Wentworth commode and dressing-table cabinet are virtually identical to examples by Chippendale at Nostell Priory but in the case of the last feature additional foliate and gadroon carving.

Interestingly, and despite the firm's Wakefield antecedents, Richard Wright (1745-1771) was initially in London, and may have worked with the cabinet-maker and upholder, Paul Saunders (1722-1771), also a follower of Chippendale, as a director of 'The Royal Tapestry Manufactury, Soho Square'. The proximity of Soho Square to Chippendale's workshop in St. Martin's Lane further suggests that Saunders, Wright and Chippendale were acquainted with each other's work.

The design for the present secretaire-cabinet is undoubtedly inspired by designs for Library bookcases in Chippendale's *Director* (see 1st edition, 1754, plate LXIX; 3rd edition, 1763, plate XCV). In 1760, he created a preparatory drawing for a related bookcase, featured in Sir William Chamber's proposal for a study at Pembroke House, London; a pair of these bookcases was subsequently supplied to Henry Herbert, 10th Earl of Pembroke (1734-94) between *circa* 1760-2, now at the Pembroke country seat, Wilton House, Salisbury (C. Gilbert, *The Life and Work of Thomas Chippendale,* London, 1978, figs. 68, 69). Mayhew and Ince, another contemporaneous firm, also included a design for a 'Gentlemans Repository', with the option to have flanking drawers to the central glazed breakfront (*The Universal System of Household Furniture,* 1762, plate XXI). The model remained fashionable; a similar 'Library Case' appeared in Hepplewhite's *The cabinet maker and upholsterer's guide*, first published in 1788, plate 43. The pattern for the glazed astragal panels of this bookcase is illustrated in Chippendale's design (1st edition, LXIX), and later in *The Cabinet-Maker's Book of Prices,* 2nd edition, 1793, plate 15. Comparable molded door panels appear on a mahogany secretaire bookcase illustrated in *M. Harris & Son 1868-1968 Centenary Book,* 1968, n.p., and on a breakfront bookcase exhibited at the Grosvenor House fair in 1958 (R.F. Lock Ltd., p. 56). Another model of similar form, from the estate of Adelaide Stein Miller, sold Sotheby's, New York, 23 October 1998, lot 424.

This cabinet was formerly in the collection of the Trevelyan family at Nettlecombe Court, Somerset, sold by Christie's in 1957, the property of the late Mrs. J. A. Wolseley, who had inherited it from her father, Sir Walter John Trevelyan, 8th Baronet (1866-1931), in 1931 (Christie's, King Street, 12 December 1957, lot 72). Lot 70 in this sale was listed as a suite of neoclassical seat-furniture supplied to Sir John Trevelyan, 4th Baronet (1735-1828) for Nettlecombe Court as part of the alterations to the main reception rooms from the 1780s (*ibid.*). The sale was one in a series conducted by Mrs. Wolseley's trustees; a late 18th century commode, likewise inherited by Mrs. Wolseley from her father, sold Christie's London, 11 October 1962, lot 35, and later, Christie's, New York, 14-15 April 2011, lot 400. It almost certainly was moved from the Trevelyan seat of Wallington in Northumberland in the late 19th century as it bore a pencil inscription 'John Codling Joiner Wallington', who was employed as a house joiner in the mansion. This example shows that furniture was, unsurprisingly, transferred between houses, and interestingly, a bookcase in the Central Hall at Wallington features a similar fretwork cornice to this secretaire cabinet (NT 582702).

Nettlecombe Court in Somerset came to the present family in the mid-12th century, and has since descended through the Ralegh, Whalesburgh, Trevelyan and Wolseley branches. Estates in Northumberland and Durham, including Wallington, however, did not come into the family until 1777, when Sir Walter Calverley Blackett (1707-77) died and they passed to his sister's son, Sir John Trevelyan, 4th Baronet. Sir John inherited Nettlecombe after the death of his father, Sir George Trevelyan, in 1768. Therefore, beginning in 1777, the Trevelyan baronets resided both at Wallington, now a National Trust property, and Nettlecombe Court. Between 1787 and 1788, the 4th Baronet had the rooms on the south-west side of Nettlecombe Court restored and redecorated in the Adam style, and it was probably by this period that the present bookcase was *in situ* (R.J.E. Bush, 'Nettlecombe Court 1: The Trevelyans and other residents at the Court', *Field Studies,* vol. 3, no. 2, September 1970, p. 9).

Sir John, 4th Baronet, was succeeded in 1828 by his eldest son, another Sir John Trevelyan (1761-1846), who spent much of his life at Wallington because his wife, Maria, preferred it. His eldest son, Sir Walter Calverley Trevelyan, 6th Baronet (1797-1879), succeeded in 1846, and upon his death without issue in 1879, Nettlecombe and the title went to a nephew, Alfred Wilson Trevelyan (1831-91), while the Wallington estate, which was not entailed, was passed on to a favorite nephew Charles Edward Trevelyan, 1st Baronet (1807-1886).

In 1931, Nettlecombe was left to Joan Alys Trevelyan, who married Garnet Ruskin Wolseley; Nettlecombe Court is still owned by the Wolseley family today.

"Although Peggy and I very much enjoyed visiting the Antique Porcelain Company, both in London and New York, we did not buy a great many things from them because their prices always seemed so high. However, when Peggy saw this pair of Chelsea plaice sauceboats she felt that they were truly outstanding. As a result, I bought them for her as a surprise Christmas present… we feel they are among the finest pieces of porcelain we own."

—DAVID ROCKEFELLER

620

TWO CHELSEA PORCELAIN PLAICE TUREENS, COVERS AND SPOONS

CIRCA 1755

Each spotted, scaly plaice naturalistically modeled, its tailfin curled up to form a handle, its mouth open to pour or receive a spoon, the cover handle formed as a cluster of seaweed; each spoon formed as a long-tailed fish biting a shell
10¼ in. (26 cm.) long, the tureens (6)

$80,000-120,000

PROVENANCE
Acquired from the Antique Porcelain Company, New York, 14 December 1963, as a Christmas gift from David to Peggy Rockefeller.

EXHIBITED
New York, New York Association for the Blind, *Artistic Beauty of the Centuries*, 2-17 May 1966, p. 68 (illustrated in the catalogue).

LITERATURE
L. Boger, *The Dictionary of World Pottery and Porcelain*, New York, 1971, color illustration following p. 246.
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 28-29, no. 1.

An obsession with rendering natural subjects in a particularly naturalistic way was an important aspect of British mid-18th Century taste. The upper-class dining table of the period would have been a heady visual mix, a literal feast for the eyes, a game of *trompe l'oeil*. Dishes were served in elaborate silver tureens formed as fish or turtles, and, from the early 18th Century onwards, European, as opposed to Chinese, porcelain was available for the very finest tables. The intention was to arouse the senses of the honored guest, both visual and gustatory, as well as providing amusement, and the medium of porcelain was ideal for the purpose. In skilled hands, such as those at the Chelsea manufactory, it could be crisply and realistically modeled, and the enamel colors could closely simulate nature, creating a convincing illusion.

The Chelsea sale catalogue of 1756, day 5, lot 79 describes "*two fine plaice sauceboats with curious plates and spoons*," see F. Severne MacKenna, *Chelsea Porcelain, The Red Anchor Wares*, 1951, p. 55. Other examples of this curious form include one without its stand or ladle in the British Museum (museum no. 1928,0522.4.CR), illustrated by F. Severne MacKenna, *op. cit.*, pl. 40, fig. 82. Also see the pair with stands but without spoons in the collection at Errdig, in Wales, probably the pieces described in that home's 1789 inventory as *"2 Stands and two Carp Sauce Boats 6 pieces in all."* An example with its stand in the Victoria & Albert Museum (museum no. C.1451 to B-1924) is illustrated and described in *Rococo: Art and Design in Hogarth's England*, 16 May - 30 September 1984, p. 247, where John Mallett mentions that "the only examples still with their ladles appear to be a pair at present on loan at the National Museum of Wales, Cardiff." The Rockefeller pair seems to be the exception to this statement, both having their ladles.

In an interesting aside, plaice are known to live over 40 years. They are able to camouflage themselves to some degree but their distinctive orange spots remain ever visible.

621

621

A PAIR OF CHELSEA PORCELAIN MODELS OF LEVERETS

CIRCA 1755-59

Each modeled as a crouching hare, one with brown spots
4¼ in. (10.6 cm.) long (2)

$6,000-8,000

PROVENANCE
Acquired from James A. Lewis & Son, New York, January 1956.

EXHIBITED
New York, Parke-Bernet Galleries, Art Treasures Exhibition, 16-30 June 1955, no. 23.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 79, no. 70.

622

A PAIR OF CHELSEA PORCELAIN MODELS OF SWANS

CIRCA 1755, IMPRESSED O

Naturalistically modeled with their heads turned
3⅝ in. (9.2 cm.) high, the taller (2)

$4,000-6,000

PROVENANCE
Acquired from The Estate of Abby R. Mauzé, New York, 1976.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 92-93, no. 87.

While these swans were doubtless influenced by Meissen models, it would also appear that they closely relate to various drawings by Francis Barlow.

622

"Over the years, we bought a great deal of furniture from Cecil Turner, for the most part from photographs which he brought with him from London on his annual trip to the United States. He rarely had photographs of porcelain, but one year he brought us photographs of this remarkable pair of Chelsea red anchor chicken tureens. He had seen these tureens at Delomosne and thought they were outstanding pieces which we should acquire, even though they seemed quite expensive to us at the time. He indicated that they had come from a castle, where they had been from the time they were fired until they were purchased by Mr. Peret of Delomosne in 1958."

—DAVID ROCKEFELLER

623

A CHELSEA PORCELAIN 'HEN AND CHICKENS' TUREEN AND COVER

CIRCA 1755, IRON-RED ANCHOR MARK TO THE COVER

Naturalistically modeled as a large nesting speckled mother hen with brown, grey, puce, burnt-orange and yellow feathers, six of her chicks peeking out from beneath her breast feathers and wings, a further chick on her back forming the finial to the cover. An engraving by P. Tempe after Francis Barlow, the inspiration for the present 'Hen and Chickens' tureens.
14 in. (35.5 cm.) long (2)

$80,000-120,000

An engraving by P. Tempe after Francis Barlow, the inspiration for the present 'Hen and Chickens' tureens. © Welcome Collection.

PROVENANCE
Acquired from Delomonse & Son, Ltd., London, October 1958.

EXHIBITED
New York, Parke-Bernet Galleries, Art Treasures Exhibition, 23 May-7 June 1967, no. 221.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 30-31, no. 3.

Eleven 'Hen and Chickens' tureens were offered in the Chelsea sale catalogue of 1755, the first being described as: *'A most beautiful tureen in the shape of A HEN AND CHICKENS, big as the life.'* Nine, including the present lot and the following lot, are extant.

Little is known about who modeled these incredibly lifelike porcelain sculptures, though this particular subject, the 'Hen and Chickens' tureen, was taken from the popular print of the subject by Francis Barlow. Though the print was first issued in the 17th Century, this was first time that the subject had been rendered in three dimensions. The factory also made other exceedingly ambitious 'life-size' tureens, including ducks, pigeons, rabbits and swans.

The other known examples of this model include two in the Victoria & Albert Museum, London (one from the Arthur Hurst Bequest [C.195+a - 1940] and the other from the collections of the 5th and 6th Barons Lilford [C.75 to b - 1946]). A third, formerly in the Gelston Collection, is now in the Fitzwilliam Museum, Cambridge and illustrated by F. Severne Mackenna, *Chelsea Porcelain, The Red Anchor Wares*, Leigh-on-Sea, 1951, pl. 39, no. 80. A fourth is in the Cecil Higgins Museum, Bedford; see F. Severne Mackenna, *op. cit.*, pl. 39, no. 79. A fifth, in the collection of Lady Willoughby d'Eresby, at Grimsthorpe Castle, Lincolnshire, was exhibited and illustrated by G. Jackson-Stops, ed., *The Treasure Houses of Britain*, National Gallery of Art, Washington, 1985, p. 484, no. 421. A sixth, from the Campbell Collection, is now at the Henry Dupont Museum, Wintherthur, Delaware; see D. Fennimore and P. Halfpenny, *Campbell Collection of Soup Tureens at Winterthur*, Winterthur, 2000, pp. 152-3, no. 82. A seventh example, its sunflower stand retained, was sold Christie's, London, 8 December 2003, lot 12 (£223,600).

624

A CHELSEA PORCELAIN 'HEN AND CHICKENS' TUREEN AND COVER

CIRCA 1755, IRON-RED ANCHOR MARK TO THE COVER

Naturalistically modeled as a large nesting speckled mother hen with puce, pale-brown and yellow feathers, six of her chicks peeking out from beneath her breast feathers and wings, a further chick on her back forming the finial to the cover
13½ in. (34.2 cm.) long (2)

$70,000-90,000

PROVENANCE
Delomosne & Son, Ltd., London, 28 October 1958.

EXHIBITED
New York, Parke-Bernet Galleries, Art Treasures Exhibition, 23 May-7 June 1967, no. 221.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 30-31, no. 3.

See note to previous lot.

625

625

A CHELSEA PORCELAIN CARP TUREEN AND A COVER

CIRCA 1755, IRON-RED ANCHOR MARK TO UNDERSIDE OF COVER

Naturalistically modeled with yellow and dark purple scales, the base with greenish head and brown pectoral fins, the matched cover with purple head and pectoral fins
16½ in. (40.8 cm.) long (2)

$8,000-12,000

PROVENANCE
Acquired from Delomosne & Son, London, October 1959.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 30, no. 2.

"Two exceeding fine carps and 2 fine dishes to ditto" are listed on the first day of the *Catalogue of the Chelsea Porcelain Manufactory* sale, offered in the Great Rooms of Mr. Ford in the Haymarket, 10 March 1755, lot 90. See J.C. Austin, *Chelsea Porcelain at Williamsburg*, Williamsburg, 1977, appendix, for a reproduction of this catalogue. A very similar example was sold in the Collection of John T. Dorrance, Jr., Sotheby's, New York, 20-21 October 1989, lot 238.

626

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A CHELSEA PORCELAIN MODEL OF A DRUM BEARER

CIRCA 1756-58, IRON-RED ANCHOR MARK TO TREE-STUMP

From the 'Monkey Band,' modeled standing by a tree-stump with two drums slung over his back
5⅜ in. (13.8 cm.) high

$3,000-5,000

PROVENANCE
Acquired from Delomonse & Son, Ltd., London, October 1957.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 84-85, no. 77.

This Chelsea figure is directly copied from the Meissen series for the *Monkey Band,* begun in August 1747 by J.J. Kändler and completed with P. Reinicke in February 1766. Initially Chelsea produced ten Monkey Musicians, which were based on Kändler's *Affenkapelle.* A similar Chelsea model of the drum bearer is at the Victoria & Albert Museum, London (museum no. 414:172/B-1885).

627

627

A PAIR OF CHELSEA PORCELAIN DUCK TUREENS AND COVERS

CIRCA 1755, EACH WITH BLACK PAINTED 2 TO THE BASE

Painted as a mallard and his mate
4½ in. (11.4 cm.) long (4)

$20,000-30,000

PROVENANCE
Acquired from James A. Lewis & Son, New York, December 1956-57.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 32, no. 5.

628

A MATCHED PAIR OF CHELSEA PORCELAIN PARTRIDGE TUREENS AND COVERS

CIRCA 1755, IRON-RED ANCHOR MARKS TO BOTH, ONE WITH IRON-RED NO. 10 TO BOTH PIECES, THE OTHER WITH NO. 81

Both nesting on a pale yellow bed of straw, feathers and green grasses
3½ in. (8.9 cm.) high overall, 5¼ in. (13.3 cm.) long (4)

$10,000-15,000

PROVENANCE
With Knight, Frank & Rutley, London, 1959.
Acquired from Delomosne & Son, London, June 1960.

EXHIBITED
Grosvenor House, London, *The Antique Dealers Fair and Exhibition,* 8-23 June 1960 (illustrated in catalogue, p. 30).

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 32, no. 4.

628

629

■629

AN ENGLISH BRASS PAIL

19TH CENTURY

The round tapering body with line-incised decoration beneath a swing-bail handle
10 in. (25.5 cm.) high

$1,000-1,500

■630

A SPANISH WALNUT OCCASIONAL TABLE

20TH CENTURY, POSSIBLY INCORPORATING EARLIER ELEMENTS

With scrolled trestle end supports and feet joined by shaped metal brackets, with inventory label inscribed *DR. 52.1262*
20 in. (51 cm.) high, 21½ in. (54.5 cm.) wide, 15¾ in. (40 cm.) deep

$1,000-1,500

PROVENANCE
Acquired from Samuel Field, 1947.

630

■631

A GEORGE II MAHOGANY TRIPOD TABLE

CIRCA 1750

The octagonal top tilting above a ring-turned shaft, on cabriole legs and pointed-pad feet, with inventory label inscribed *D.R. 52.1255*
28 in. (71 cm.) high, 26¾ in. (68 cm.) diameter

$3,000-5,000

PROVENANCE
Acquired from Stuart and Turner, London, 1947.

631

■632

A LOUIS XV WALNUT AND BEECHWOOD CANAPE

CIRCA 1750

The rail crest centered by flowers and foliage, above padded back, seat and squab cushion covered in close-nailed mustard cotton, on cabriole legs
74¾ in. (190 cm.) wide

$3,000-5,000

PROVENANCE
Acquired by John D. Rockefeller, Jr., from E. Larcade, Paris, New York, 1927.
John D. Rockefeller, Jr., 1927-1960, 10 West 54th Street and later 740 Park Avenue.
Martha Baird Rockefeller, 1960-71.
The Estate of Martha Baird Rockefeller, acquired June 1971.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 347, no. 388.

632

■633

A PAIR OF GEORGE III MAHOGANY TRIPOD TABLES

CIRCA 1770

Each with circular top on slender baluster stem, on cabriole legs, with inventory label inscribed *D.R. 52.1286*
27½ in. (70 cm.) high, 15½ in. (40 cm.) diameter (2)

$1,500-2,500

PROVENANCE
Acquired from Stuart and Turner, London, 1948.

■634

A GEORGE I WALNUT SETTEE

CIRCA 1720

The arched back, out-scrolled arms and squab cushion covered in later floral needlepoint, on cabriole legs, with inventory label inscribed *D.R. 53.1870*, back possibly cut down and re-shaped

$2,000-3,000

PROVENANCE
Acquired from Arthur S. Vernay, Inc., New York, 1954.

634

■635

A PAIR OF GEORGE III GILTWOOD GIRANDOLE MIRRORS

CIRCA 1760

Each with asymmetrical frame with colonette and balustrade at one side, and a foliated S-scroll on the other side, the cresting with a basket of flowers, the base with frilled C-scrolls and leaf ornament
43 in. (109 cm.) high, 20 in. (151 cm.) wide (2)

$8,000-12,000

PROVENANCE
Acquired from Stuart and Turner, London, 1948.

These mirrors are conceived in the French picturesque manner popularised by 'Girandole' patterns issued in Thomas Chippendale's *The Gentleman and Cabinet-Maker's Director*, 1762, Third edition, pl. CLXXVIII, and the carver Thomas Johnson's *Twelve Girandoles*, 1755. They represent the merging of various styles with their whimsical 'antique' pilasters fused with vegetation emblematic of the Elements and their homage to chinoiserie. The carved giltwood lattice-work basket of flowers at the top of the girandoles is a motif often associated to William and John Linnell, as illustrated in a pair of pier glasses, *circa* 1755-60, made for Bramshill, Hampshire, and ordered by Sir Monoux Cope, 7th Baronet (d. 1795) (H. Hayward, P. Kirkham, *William and John Linnell*, London, 1980, p. 98, figs. 187-188).

■~636

AN ENGLISH POLYCHROME-PAINTED SATINWOOD, MAHOGANY AND TULIPWOOD-BANDED SIDE TABLE

LATE 19TH CENTURY, INCORPORATING 18TH CENTURY ELEMENTS

The semi-circular top with a mahogany and tulipwood cross-banded border with painted swags of flowers and a demi-patera, the frieze with a conforming decoration, on tapered legs with leaf collars, the center legs replaced, with a label inscribed *D.R. 52.1363*
33½ in. (85 cm.) high, 60½ in. (153.5 cm.) wide, 26⅝ in. (67.5 cm.) deep

$5,000-8,000

PROVENANCE

Acquired from Needham's Antiques, New York, December 1959, as a Christmas present to David Rockefeller from Peggy Rockefe ller.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 336, no. 370.

637

A WORCESTER PORCELAIN GREEN-GROUND PART DESSERT SERVICE

CIRCA 1770

Painted to the center with flower sprays, within puce garland and gilt scroll borders, comprising: two lozenge-shaped dishes; four smaller lozenge-shaped dishes; five dishes in sizes; and thirteen dessert plates
10⅜ in. (26.5 cm.) wide, the larger lozenge-shaped dishes (24)

$3,000-5,000

PROVENANCE

Acquired from Antique Porcelain Co., London, 1955, as an anniversary gift from David to Peggy Rockefeller.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 169, no. 183.

For similar examples, see H.R. Marshall, *Colored Worcester Porcelain of the First Period (1751-1783),* Newport 1977, pl. XVII, fig. 311.

637

638

A PAIR OF BRITISH PORCELAIN GREEN-GROUND TOPOGRAPHICAL VASES AND COVERS

FIRST HALF 19TH CENTURY, POSSIBLY SWANSEA

Each of inverted pear shape painted with views of either *St. Mary's Church Leicester* or *a View of Carmarthen,* the reverse with a bouquet, the lower body molded and gilt with key-pattern
13½ in. (34.2 cm.) high (4)

$3,000-5,000

PROVENANCE

Acquired from J. Rochelle Thomas, London, January 1949.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 133-134, no. 142.

638

■639

A HERIZ CARPET

NORTHWEST PERSIA, CIRCA 1900

Approximately 15 ft. 7 in. x 10 ft. 7 in. (475 cm. x 323 cm.)

$14,000-16,000

■640

A BAKSHAISH CARPET

NORTHWEST PERSIA, LAST QUARTER 19TH CENTURY

Approximately 19 ft. 5 in. x 15 ft. 2 in. (592 cm. x 462 cm.)

$20,000-30,000

PROVENANCE

Acquired from Whitbred and Ulmer, New York, 1948.

LITERATURE

W. Adelson et al., *The David and Peggy Rockefeller Collection*: Supplement, New York, 2015, vol. V, p. 246, no. 117 (illustrated in color, p. 246).

■641

A PAIR OF GEORGE II GILTWOOD WALL BRACKETS

CIRCA 1755

Each shaped top with pierced leaf-carved border, supported on asymmetrical arrangement of S-scrolls with rockwork and hung with swags and pendants of roses and leaves
16 in. (40.5 cm.) high, 12½ in. (32 cm.) wide, 8½ in. (21.5 cm.) deep, the slightly larger (2)

$8,000-12,000

PROVENANCE

Abby Aldrich Rockefeller, New York.
John D. Rockefeller, Jr., New York, 1948-1960 at Kykuit.
Estate of John D. Rockefeller, Jr., acquired May 1963.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 271, no. 271.

Andre Derain, *Paysage en Provence, Martigues*. Lot 41
© 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

Pablo Picasso, *Deux poissons en relief sur fond rouge*. Lot 503
© 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

"This handsome pair of gilt wall brackets had been in Mother's sitting room on the second floor of Kykuit. Subsequently, that room was changed by my stepmother, Martha Baird, and we found these brackets in a closet when there was a partial distribution of some of the Kykuit furniture in 1963. The pair of Meissen sparrow hawks (No. 79), which we have placed on these brackets, are the same model which Mother had in her sitting room at 740 Park Avenue. We acquired our pair of hawks in 1949; Mother's pair went to my brother Laurance in 1958."

—DAVID ROCKEFELLER

642

■642

A GEORGE I WALNUT ARMCHAIR

CIRCA 1720

With cartouche-form back flanked by open scroll arms above a concave seat upholstered in associated 18th century needlework, raised on cabriole legs joined by a turned H stretcher, with inventory label inscribed *D.R. 53.1891,* restorations

$3,000-5,000

PROVENANCE

Acquired from Needham's Antiques, New York, December 1961 as a Christmas present to Peggy Rockefeller from David Rockefeller.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 278, no. 280.

"This armchair was given to me as a Christmas present by Peggy in 1961. It has become one of our very favorite pieces of furniture because of its unusual design and beautiful needlework."

—DAVID ROCKEFELLER

■643

A GEORGE II MAHOGANY THREE-TIER DUMBWAITER

CIRCA 1750

The dished top with molded scalloped edge, apparently original, over two smaller circular dished trays on three splayed cabriole legs, with inventory label inscribed *D.R. 52.1353*

29½ in. (75 cm.) high, 25½ in. (65 cm.) diameter

$1,000-1,500

PROVENANCE

Acquired from Arthur S. Vernay, Inc., New York, May 1951.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 305, no. 319.

643

■644

A GEORGE II WALNUT AND PARCEL-GILT MIRROR

CIRCA 1740

With rectangular beveled plate within shaped molded frame, the swan neck broken pediment with foliate cresting, the serpentine apron issuing later candlearms
51½ in.(31 cm.) high, 29 in. (73.5 cm.) wide

$5,000-8,000

PROVENANCE
Acquired from Parke-Bernet Galleries, New York, May 1949.

644

■645

A GEORGE III MAHOGANY SIDE TABLE

CIRCA 1765, POSSIBLY SCOTTISH

The rectangular top above a frieze drawer, on square tapered legs enriched with C-scroll brackets, with inventory label inscribed *D.R. 52.1304*
27½ in. (70 cm.) high, 29 in. (73.5 cm.) wide, 18¾ in. (47.5 cm.) deep

$3,000-5,000

PROVENANCE
Acquired from Stuart and Turner, London, 1948.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 330, no. 360.

645

■646

A PAIR OF GEORGE II MAHOGANY HALL ARMCHAIRS

CIRCA 1750

Each with scrolled crestrail over turned spindles above out-scrolled arms and solid saddle seat, on cabriole legs, each numbered in chalk *5-37,* with inventory label inscribed *D.R. 53.1873* (2)

$30,000-50,000

PROVENANCE
Acquired from Needham's Antiques, New York, February 1972.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 280, no. 283.

This pair of hall armchairs relates very closely to a chair illustrated in Michael Harding-Hill, *Windsor Chairs,* London, 2003, p. 76, and to another similar chair exhibited by Witney Antiques at the 1997 Grosvenor House Art and Antiques Fair. Although these chairs share similar constructional characteristics with provincial Windsor chairs, including turned spindles and solid seats, Windsor chairs are associated with more rural areas, such as the Thames valley, where they would have commonly been fashioned from timbers such as ash, yew and elm. The use of finest mahogany for these grand chairs, coupled with the high quality of construction, suggests that these chairs were likely made by a major London cabinetmaker of the period.

These chairs are similar to a group of armchairs with vase-capped baluster splats which probably formed part of a larger set, one from the Collection of Professor Sir Albert Richardson, P.R.A., sold Christie's London 18-19 September, lot 31 (£32,500) and another sold Christie's London, 22 April 2004, lot 29 (£45,410). These chairs are based on the designs of the Windsor chair and are related to a 1750s pattern executed by Richard Hewett at Slough, (see N. Goyne Evans, 'A History and Background of English Windsor Furniture', *Furniture History*, 1979, pp. 24-53, pl. 84), although he is unlikely their enigmatic maker. A closely related set of fine mahogany armchairs, conceivably by the same maker, line the marble hall at Holkham Hall, the Norfolk seat of the Earls of Leicester. A further pair of related George II mahogany armchairs was sold, Sotheby's New York, 11 & 12 April 1997, lot 751 ($46,000).

■647

A PAIR OF GEORGE II MAHOGANY AND PADOUK ARMCHAIRS

POSSIBLY BY THOMAS CHIPPENDALE, CIRCA 1755

Each with pagoda cresting above a trellis back and conforming arms above a caned drop-in seat with squab cushion, one with an illegible red-edged ripped inventory label, each with inventory label inscribed *D.R. 53.1788* or *D.R. 53.1789*, one seat inscribed *Rockefeller* in black ink, incised *IV* and *V* (2)

$15,000-25,000

PROVENANCE

Acquired from Needham's Antiques, New York, in June 1957.

LITERATURE

D. Fennimore *et al.*, *The David and Peggy Rockefeller Collection: Decorative Arts*, New York, 1992, vol. IV, pp. 286-287, no. 294.

The exotic 'pagoda' chairs are designed in the Chinese manner expounded by Sir William Chambers in his Designs for *Chinese Buildings, Furniture, Dresses, Machines and Utensils* of 1757. They derive from a pattern later published by Thomas Chippendale in *The Gentleman & Cabinet-Maker's Director*, 3rd ed., London 1762, pl. XXVII, which included nine such designs. There seem to be a proliferation of similar railed and pagoda-crested chairs in both the 'picturesque' Chinese tea pavilions of the landscaped parks as well as in fashionable bedroom apartments hung in Chinese flowered wall papers during the middle of the 18th century. (W. and J. Halfpenny, *Rural Architecture in the Chinese Taste*, 1751-52). Chippendale's early 'Chinese Chair' patterns published in the 1754 edition of the *Director* were considered "proper for lady's Dressing rooms", which he hoped would "improve the Taste, or Manner of work, it never having yet arrived to any Perfection".

There are a number chairs at Dumfries House which, like the present chairs, have nearly identical pagoda-form cresting rail with identical terminals. They are also of a nearly identical form, save for the arrangement of the fret backrests and side panels to the arms. Although no documentary evidence for the Dumfries pagoda chairs survives, in their execution and sophisticated carving of the toprails, they are extremely close to Thomas Chippendale's hand. It is extremely pertinent, therefore, that a closely related set of twelve chairs, including two armchairs which display identical angle brackets and top rails from Grimsthorpe Castle, Lincolnshire, have strong links to another Chippendale Director period commission (Christopher Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. I, p. 249 and vol. II, fig. 167). The Grimsthorpe chairs were originally at Normanton Hall, the seat of Sir Gilbert Heathcote (d. 1785). Sir Gilbert succeeded in 1759 to the vast inheritance established by his grandfather Sir Gilbert Heathcote, 1st Baronet (d. 1733) and his father, both of whom served as members of the board of directors of the Bank of England. As well as employing the Chippendale firm in the furnishing of the Palladian mansion at Normanton Hall, he also used their services at Grosvenor Square, London and at Browne's House, Fulham, which he acquired in 1761. Chippendale's earliest surviving bill dates from 1768, but later references prove that at least one earlier voucher is missing, and the firm was still working at the Browne's House, Normanton and at Sir Gilbert's other London Properties in the late 1770s and early 1780s.

The related design by Thomas Chippendale

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A PAIR OF CHELSEA PORCELAIN LEAF-SHAPED CREAM-JUGS AND OCTAGONAL STANDS

CIRCA 1750, EACH WITH RAISED ANCHOR PAD MARK, THE SAUCERS ALSO WITH SPUR MARKS

Each painted in the 'Lady in the Pavilion' pattern
5½ in. (10.8 cm.) diameter (4)

$10,000-15,000

PROVENANCE

Lucy Truman Aldrich, Providence, Rhode Island, 1940-55.
The Estate of Lucy Truman Aldrich, acquired September 1955.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 146, no. 155.

For a 'Lady in the Pavilion' teacup and saucer, see M. Legge, *Flowers and Fables, A Survey of Chelsea Porcelain 1745-69*, exh. cat., National Gallery of Victoria, Melbourne, Australia, 1 November 1984 - 10 February 1985, p. 34, no. 45.

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A GEORGE III MAHOGANY CHEST-OF-DRAWERS

LATE 18TH CENTURY

The molded rectangular top above two short and four long graduated drawers
41½ in. (105.5 cm.) high, 43½ in. (110.5 cm.) wide, 21¼ in. (54 cm.) deep

$800-1,200

PROVENANCE
Acquired from Stuart and Turner, London, 1961.

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A PAIR OF CHELSEA PORCELAIN FINGER BOWLS

CIRCA 1755

Finely painted with butterflies, beetles, moths and wasps, the interior of each with a beetle, the lightly molded rim edged in brown
3 in. (7.5 cm.) wide (2)

$12,000-18,000

PROVENANCE
With James A. Lewis, New York, circa 1956-57.

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FOURTEEN CHELSEA PORCELAIN PLATES

CIRCA 1775, IRON-RED ANCHOR MARKS

Each decorated with a large loose bouquet flower sprays within brown line rims, nine plates with slightly deeper basins
9¼ in. (23.5 cm.) wide (14)

$3,000-5,000

PROVENANCE
Acquired from Stoner & Evans, New York, October 1950 (twelve plates).

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 194, no. 204.

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FOUR CHELSEA PORCELAIN 'HANS SLOANE' SHAPED-OVAL BOTANICAL DISHES

CIRCA 1755, THREE WITH IRON-RED ANCHOR MARKS, ALL FOUR WITH SPUR PATCHES

Each lobed dish finely painted with butterflies and other winged insects among large leaves and flowers
10¾ in. (27.1 cm.) long (4)

$15,000-20,000

PROVENANCE
Acquired from Earle D. Vandekar of Knightsbridge, London, October 1977.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 142-43, no. 151.

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THREE CHELSEA PORCELAIN 'HANS SLOANE' PLATES

CIRCA 1755, IRON-RED ANCHOR MARKS TO ALL, THE FIRST WITH THREE SPUR PATCHES, THE SECOND WITH A PAINTED 6, THE LAST WITH A PAINTED 3

All painted with scattered insects and with brown line rims; the first with a yellow fruit, a butterfly, a yellow berry branch, and a blue dahlia; the second with large spiky cactus with a pink bloom and a branch of berries; the last with a butterfly among lily of the valley, a radish and flower sprigs
9½ in. (20.4 cm.) diameter, the largest (3)

$5,000-7,000

PROVENANCE
With D.M.& P. Manheim Antiques, New York, December 1978 (the lily of the valley plate).
The John T. Dorrance, Jr. Collection; Sotheby's, New York, 20 October 1988, lot 226 (the cactus plate).

654

A PAIR OF CHELSEA PORCELAIN 'HANS SLOANE' LARGE DISHES

CIRCA 1755, EACH WITH AN IRON-RED ANCHOR MARK AND THREE SPUR PATCHES

Each finely painted with a butterfly among lush green leaves and scattered flowers, one with a squash, beetle and caterpillar, the other with large pink flowers
14 in. (35.5 cm.) diameter (2)

$12,000-18,000

PROVENANCE
Acquired from James A. Lewis & Son, New York, October 1954, as a Christmas gift from David to Peggy Rockefeller.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 141-142, no. 150.

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A PAIR OF CHELSEA PORCELAIN PEONY-FLOWER STANDS

CIRCA 1755, IRON-RED ANCHOR MARK AND SPUR PATCHES TO EACH

Each as shaded purple peony, the stem forming the handle
8¾ in. (22.2 cm.) long (2)

$3,000-5,000

PROVENANCE
Acquired from Delomosne & Son, Ltd., London, November 1967.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 144, no. 153.

656

A PAIR OF CHELSEA PORCELAIN 'STRAWBERRY LEAF' SAUCEBOATS

CIRCA 1755

With branch handles, each molded with leaves, flowers and strawberries, painted with flower sprays
7¼ in. (18.3 cm.) long, overall (2)

$800-1,200

PROVENANCE
Acquired from Dolomosne & Son, Ltd., London, May 1954.

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ELEVEN CHELSEA PORCELAIN DINNER PLATES

CIRCA 1755, IRON-RED ANCHOR MARKS

Of 'Warren Hastings' type, each painted with scattered flower sprigs to the center, the rim molded with trellis and puce-enriched cartouches painted with figures in landscapes, brown-line rims
9½ in. (24 cm.) diameter (11)

$4,000-6,000

PROVENANCE
With J. Rochelle Thomas, London.
Abby Aldrich Rockefeller, New York, 1934-48.
The Estate of Abby Aldrich Rockefeller, acquired February 1958.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 193, no. 203.

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FOUR CHELSEA PORCELAIN FIGURES EMBLEMATIC OF THE SEASONS

CIRCA 1754-55, IRON-RED ANCHOR MARK TO WINTER

Each modeled standing with their respective attribute, Spring with a basket of flowers, Summer with a sheaf of wheat, Autumn with grapevine and Winter with a brazier
5½ in. (13.9 cm.) high, Autumn (4)

$10,000-15,000

PROVENANCE
Acquired from Delomosne & Son, London, October 1958.

EXHIBITED
Bath, England, *Art Treasures Exhibition,* May-June 1958, no. 292.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 42-43, no. 16.

The *Chelsea Sale Catalogue* for March 14, 1855, lists the following entry under lot *57*: "*Four small figures of the seasons for desart.*" Compare the examples, see Dr. Y. Hackenbroch, *Chelsea and other English Porcelain, Pottery and Enamel in the Irwin Untermyer Collection*, Nottingham, 1957, p. 6, fig. 29. Examples of Spring, Summer and Winter exist at the Victoria and Albert Museum, London (museum nos. C.107-1938, C.91-1932 and C.92-1932).

■~659

A REGENCY EBONY-INLAID BIRD'S-EYE MAPLE SOFA TABLE

CIRCA 1815

The tulipwood crossbanded twin-flap top above two frieze drawers and two opposing false drawers, with inventory label inscribed *D.R. 52.1264,* the flaps reduced
27¾ in. (70.5 cm.) high, 56 in. (142 cm.) wide, 26 in. (66 cm.) deep

$3,000-5,000

PROVENANCE
Acquired from Stuart and Turner, London, November 1947.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 340, no. 375.

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■660

A ENGLISH MAHOGANY AND BEECH WING ARMCHAIR

CIRCA 1740, THE FRONT LEGS LATER

The wing back, outscrolled arms and loose cushion covered in associated floral needlework 18th century and later, on later shell-carved cabriole legs, with inventory label inscribed *D.R. 53.1947*

$4,000-6,000

PROVENANCE

Needlework covering: the Collection of Countessess of Strafford, Chandos House, London, acquired from Frank Partridge, New York, 1937.

■~661

A GEORGE III KINGWOOD, ROSEWOOD AND TULIPWOOD CHEVERET

CIRCA 1790

With fold-over inset gilt-tooled green leather writing surface, over a frieze drawer, on square tapering legs, the super structure possibly originally with drawers, with inventory label inscribed *D.R. 51.1045*
34¼ in. (87 cm.) high, 15¾ in. (40 cm.) wide, 12 in. (30.5 cm.) deep

$2,000-3,000

PROVENANCE
Acquired from Stuart and Turner, London, June 1953.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 344, no. 383.

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■~662

A PAIR OF GEORGE III INLAID MAHOGANY, SATINWOOD AND TULIPWOOD GAMES TABLES

CIRCA 1780

Each cross-banded fold-over top enclosing a baize-lined surface, on square tapering legs, with inventory label inscribed *DR 52.1266* or DR *52.1267*
28½ in. (72.5 cm.) high, 35¾ in. (91 cm.) wide, 17¼ in. (44 cm.) deep (2)

$5,000-8,000

PROVENANCE
Acquired from Stuart and Turner, London, July 1947.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 326, no. 352.

662

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■663

A LOUIS XV STYLE ORMOLU AND BRONZE-MOUNTED MANTEL CLOCK ('PENDULE A L'ELEPHANT')

SECOND HALF 19TH CENTURY, THE DIAL SIGNED PIERRE LEURTIER A PARIS

The drum case surmounted by a putto holding a bow-and-arrow flanked by foliate pendants, supported on an elephant standing on a naturalistic base, the white enamel dial signed *Pre Leurtier/A PARIS*, the movement stamped *A.C.* and *539*, with a label inscribed *D.R. 91.1003*
16 in. (40.5 cm.) high, 12¼ in. (31.5 cm.) wide, 7½ in. (8.5 cm.) deep

$7,000-10,000

PROVENANCE
Royal Decoration, Paris, acquired October 1951

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 350-351, no. 393.

■664

A PAIR OF LOUIS XV STYLE ORMOLU CHENETS

LATE 19TH CENTURY

Each with C-scrolls and acanthus leaves supporting a stag or boar
13¼ in. (33.5 cm.) high, 17 in. (43 cm.) wide, 35½ in. (90 cm.) deep (2)

$3,000-5,000

PROVENANCE
With Barrie and Desmond.
John D. Rockefeller, Jr., 1938-60.
Martha Baird Rockefeller, 1960-71.
The Estate of Martha Baird Rockefeller, acquired June 1971.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 367, no. 408.

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Henri Matisse, *Odalisque couchée aux magnolias*. Lot 8
©2018 Succession H. Matisse / Artists Rights Society (ARS), New York

■665

A REGENCY MAHOGANY DIMINUTIVE DRUM TABLE

CIRCA 1800

The oval top above four short mahogany-lined drawers and four sham drawers with ebonized inlay, on splayed legs, later brasses and casters, previously with additional support to underside
29 in. (73.5 cm.) high, 29½ in. (75 cm.) wide, 22¼ in. (56.5 cm.) deep

$5,000-8,000

PROVENANCE
Acquired from Apter-Fredericks, London, 2009.

LITERATURE
W. Adelson *et al., The David and Peggy Rockefeller Collection: Supplement,* New York, 2015, vol. V, p. 181, no. 76.

656

■666

A PAIR OF LOUIS XV BEECHWOOD BERGERES

CIRCA 1750

Each with molded foliate-carved frame, with inventory label inscribed *D.R. 53.1819* or *D.R. 53.1820* (2)

$3,000-5,000

PROVENANCE
Acquired from Charles Michel, Paris, July 1947, as a present from David Rockefeller to Peggy Rockefeller.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 348, no. 398.

666

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A PAIR OF HÖCHST PORCELAIN WOODCOCK TUREENS AND COVERS

CIRCA 1750-55, AUBERGINE WHEEL MARK TO ONE TUREEN, INCISED NI TO BOTH STANDS

Each naturalistically modeled seated with their neck arched upwards, on shaped platters with feather-like gadroons at the border
13 in. (33 cm.) long, the stands (4)

$40,000-60,000

PROVENANCE
Acquired from Rosenberg & Stiebel, New York, 1950.

For a pair of fayence birds of this rare form, their stands lacking, in the The Lesley and Emma Sheafer Collection at the Metropolitan Museum of Art, New York, see accession nos. 1974.356.241a, b and .242a, b. Also compare the example from the Museum Angewandte Kunst (formerly the Museum für Kunsthandwerk) in Frankfurt am Main, illustrated in P.W. Meister and H. Reber, *Europäisches Porzellan*, Fribourg, 1980, p. 265, no. 514, here identified as a *Schnepfe* (snipe).

668

A NORTHERN EUROPEAN FAYENCE TURKEY TUREEN AND COVER

SECOND HALF 18TH CENTURY, ALMOST CERTAINLY GERMAN

Modeled with fanned tail and wings slightly outspread, a chick on the back forming the finial
13 in. (33 cm.) long; 11 in. (27.9 cm.) high (2)

$8,000-12,000

PROVENANCE
With the Antique Porcelain Company, New York.
James C. Brady, Far Hills, New Jersey.
Nelson A. Rockefeller.
A Collection Formed by Nelson A. Rockefeller and Offered for the Benefit of his Estate; Sotheby's Parke Bernet, New York, 11 April 1980, lot 122.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 34-35, no. 8.

THE ROCKEFELLER REPORT ON THE AMERICAS
Coming to our senses
THE MYTH OF THE ROBBER BARONS
A COMPANY WITH A MISSION:
RODMAN ROCKEFELLER and the INTERNATIONAL BASIC ECONOMY CORPORATION
1947-1985
URWIN
AGENDA FOR REFORM
ARKANSAS
SPACE
James A. Michener
Random House
THE GIRL WITH THE GALLERY
LINDSAY POLLOCK
AMERICAS
60
FAMILIES
John D. Rockefeller Jr.
A PORTRAIT
Fosdick
HARPER
Boyd and Holcomb
OREOS & DUBONNET
HARPER'S
UNIVERSITY
STORR
CHICAGO
THE WORLD'S WORK
DECEMBER 1908
NOVEMBER 1908
OCTOBER 1908
APRIL 1909
MARCH 1909
FEBRUARY 1909
JANUARY 1909
LINCOLN CENTER
THE BUILDING OF AN INSTITUTION
traditional art of the african nations
THE MUSEUM OF PRIMITIVE ART
OFFICIAL GUIDE TO COLONIAL WILLIAMSBURG
RUSSELL
From Nineveh to New York
BINNEWIES
A Workshop for Peace
ASIAN SCULPTURE
SAVING OUR GLOBAL HER
A GLOB
An Inside Lo
JOURNEYS &
The Empire State Co
or The Publi
THE ROCKEFELL
THE CHASE
Rosé
THE
A Contribution to the Heritage of Every American
AMERICAN LEGENDS
Bulfinch
BRUNO GIORGI
BODINE
Evolution of the Insects
CAMBRIDGE
MEDIAEVAL MONUMENTS AT THE CLOISTERS · 1941
THE METROPOLITAN MUSEUM OF ART
GA 28 John Portman
Hyatt Regency: Atlanta, Chicago & San Francisco
A.D.A. EDITA Tokyo
LEGENDARY PARTIES
THE VENDOME PRESS
Royal Persian & Kashmir Brocades

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669

A PROSKAU FAYENCE DUCK TUREEN AND COVER

CIRCA 1775, BLACK :P: MARK

Modeled with its head turned towards its tail
7⅛ in. (18.1 cm.) high (2)

$3,000-5,000

PROVENANCE
Acquired from The Antique Porcelain Company, London, March 1988.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 36, no. 10.

A similar example was sold Christie's, London, 2 February 1984, lot 305. For another example see E. Köllmann *et al., Sammlung Europäischer Fayencen des 17. bis 19. Jahrhunderts*, Exhibition Catalogue, Cologne, 1991, no. 172.

670

A PAIR OF ALCORA FAIENCE PARTRIDGE TUREENS AND TWO COVERS

CIRCA 1790, BLACK A MARKS, THE COVERS METAL REPLACEMENTS

Each with naturalistic plumage, on a circular base
7¼ in. (18.4 cm.) high (4)

$2,000-4,000

PROVENANCE
Acquired from Arthur S. Vernay, New York, January 1948.

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Camille Jacob Pissarro

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"When we saw this Strasbourg cabbage tureen and stand at J. Rochelle Thomas in New York in 1963 we thought it so unusual and so beautiful that we could not resist buying it."

—DAVID ROCKEFELLER

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A STRASBOURG FAIENCE CABBAGE TUREEN, COVER AND STAND

CIRCA 1754-60, THE CABBAGE AND STAND WITH BLUE PH MARK FOR PAUL-ANTOINE HANNONG

Modeled as a cabbage head, with crisp curling leaves, decorated with shades of green, and yellow veining
16¼ in. (41.2 cm.) diameter, the stand (3)

$15,000-20,000

PROVENANCE
Acquired from J. Rochelle Thomas, New York, January 1963.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 33-34, no. 7.

See the National Gallery of Victoria, Melbourne for another Strasbourg Paul Hannong cabbage tureen and cover from the collection of Kenneth Reed AM, Sydney.

672

A PAIR OF STRASBOURG FAIENCE MODELS OF PUG DOGS

CIRCA 1750-60

Each modeled on grassy bases with one paw lifted
3⅞ in. (9.9 cm.) high (2)

$3,000-5,000

PROVENANCE
Purchased from the Estate of Miss Lucy Aldrich, 1955.

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AN ASSEMBLED TOURNAI PORCELAIN (HAGUE DECORATED) PART DINNER SERVICE

CIRCA 1780, BLUE STORK MARKS AND INCISED MARKS, POSSIBLY PAINTED BY DUVIVIER

Painted with birds and rural landscapes to the center, within borders of flower garlands, comprising: two small oval two-handled vegetable tureens and covers; two oval platters; twelve dinner plates; fourteen luncheon plates; seven soup plates; and two butter-dishes and covers
13 in. (33 cm.) wide, the oval platters (43)

$7,000-10,000

PROVENANCE
The collection of the Duke of St. Albans (vegetable tureens).
Acquired from J. Rochelle Thomas, London, January 1949 (vegetable tureens).
Lucy Truman Aldrich, Providence, Rhode Island, 1936-55 (plates and butter dishes).
The Estate of Lucy Truman Aldrich, acquired September 1955 (plates and butter dishes).

LITERATURE
D. Fennimore *et al.*, *The David and Peggy Rockefeller Collection: Decorative Arts,* New York, vol. IV, 1992, pp. 160-161, no. 173.

■674

A PAIR OF GEORGE III GILTWOOD WALL BRACKETS

PROBABLY LATE EIGHTEENTH CENTURY

Each demilune shelf supported by a fan-shaped shell, enriched with an arrangement of leaves and husks, with inventory label inscribed *D.R. 54.3018*
13½ in. (34.5 cm.) high, 13 in. (33 cm.) wide, 6 in. (15 cm.) deep (2)

$2,000-3,000

PROVENANCE
Acquired from Stuart and Turner, London, October 1951.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 272, no. 274.

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■675

AN ENGLISH INLAID, AND POLYCHROME-PAINTED SATINWOOD AND AMARANTH SIDE TABLE

LATE 19TH/EARLY 20TH CENTURY, INCORPORATING EARLIER ELEMENTS

The top decorated with a painted floral border and edged with a narrow band of inlay, the frieze with four oval mahogany panels on square tapering legs, with blue painted French and Co. inventory number *31997*, with inventory label inscribed *D.R. 52.1438*
34 in. (86.5 cm.) high, 64 in. (162.5 cm.) wide, 21½ in. (54.5 cm.) deep

$5,000-8,000

PROVENANCE
With French and Company, Inc., New York.
Acquired by John D. Rockefeller, Jr., New York in 1932.
John D. Rockefeller, Jr., 1932-1960.
Martha Baird Rockefeller, 1960-1971, 740 Park Avenue.
Estate of Martha Baird Rockefeller, acquired June 1971.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 335, no. 369.

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■676

A GEORGE II STYLE BRASS EIGHT-LIGHT CHANDELIER

19TH/20TH CENTURY

The knopped and ring-turned vase-form standard issuing eight S-scroll candlearms
37½ in. (95.5 cm.) high, 40½ in. (103 cm.) diameter

$2,500-3,500

PROVENANCE
Acquired from Needham's Antiques, New York, 1961.

■677

A PAIR OF AMERICAN GILT-METAL MOUNTED ROCK CRYSTAL AND QUARTZ THREE-BRANCH CANDELABRA

ATTRIBUTED TO EDWARD F. CALDWELL & CO., NEW YORK, CIRCA 1935

Each with bulbous vase issuing branches, leaves and berries with a perching bird, ending in flowerhead nozzles, with inventory label inscribed *D.R. 81.3004.2,* drilled for electricity
17¼ in. (44 cm.) high, 11¾ in. (30 cm.) wide, 4½ in. (11.5 cm.) deep (2)

$7,000-10,000

PROVENANCE
Acquired by Mrs. Abby Aldrich Rockefeller from Caldwell, New York, 1939.
Mrs. Abby Aldrich Rockefeller, New York, 1939-1948.
Acquired from the Estate of Abby Aldrich Rockefeller, December 1960.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 243, no. 248.

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■678

A SET OF FOURTEEN ENGLISH MAHOGANY LADDER-BACK DINING CHAIRS

TWELVE GEORGE III, CIRCA 1770, TWO LATER

Comprising two armchairs and ten side chairs, each with four pierced and foliate carved splats, above close-nailed gold velvet seat, on molded square legs joined by stretchers, some stamped on backrail, backrail stamped *WH,* with inventory label inscribed *D.R. 53.1814,* with two later side chairs (14)

$10,000-15,000

PROVENANCE
Acquired from Needham's Antiques, New York, June 1960.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 287, no. 293.

"Shortly after we were married, we bought a number of Williamsburg reproductions on a trip to Williamsburg in 1941. Among the pieces we acquired was a set of ladderback Chippendale dining-room chairs, which we used for nearly twenty years in our dining room at Hudson Pines. We had always hoped that we might some day find a set of antique chairs of the same general design. Finally, in 1960, we found a set at Needham's and were delighted to be able to buy them. The Williamsburg reproductions have now been relegated to a guesthouse at Pocantico."

—DAVID ROCKEFELLER

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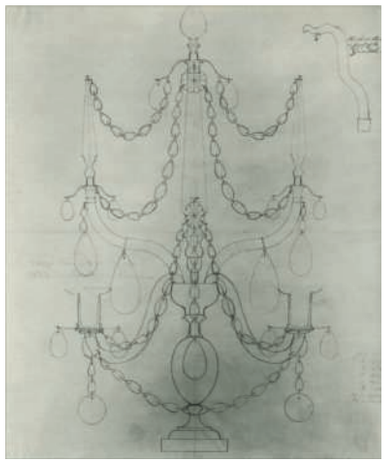
"This pair of candelabra is one of our favorites. Delomosne & Son, from whom we purchased them, carried a fine inventory of porcelain and china but of all the antique dealers we have dealt with, I am unaware of any other shop that consistently stocked such high quality eighteenth-century English glass."

—DAVID ROCKEFELLER



The Related design by William Parker.

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A PAIR OF GEORGE III CUT-GLASS TWO-LIGHT CANDELABRA

ATTRIBUTED TO WILLIAM PARKER, LAST QUARTER 18TH CENTURY

Each petal-fluted ovoid vase-form standard on square base, restorations and replacements
30 in. (76 cm.) high, 15 in. (38 cm.) wide, 11 in. (28 cm.) deep (2)

$5,000-8,000

PROVENANCE
Acquired from Delomosne & Son, Ltd., London, June 1953.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 239, no. 244.

.

■680

A LATE GEORGE III MAHOGANY AND PADOUK SIDEBOARD

EARLY 19TH CENTURY

The molded top above a frieze drawer and flanked to each side by a cellaret drawer enclosing two compartments, on square tapering legs, with inventory label inscribed *D.R. 51.1041*, later brasses, the cross-banding probably added
36 in. (91.5 cm.) high, 72 in. (183 cm.) wide, 29 in. (73.5 cm.) deep

$5,000-8,000

PROVENANCE
Acquired from Stuart and Turner, London, October 1950.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 320, no. 341

Pablo Picasso, *The Reservoir, Horta de Ebro*. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

■~681

A PAIR OF GEORGE III SATINWOOD AND KINGWOOD HANGING SHELVES

CIRCA 1770

Each with pierced pagoda-form cornice enriched with later carved garlands, above four open shelves each with scalloped aprons, the lowest shelf fitted with three drawers beneath, joined by fret-carved sides ending in fret brackets, with label inscribed *D.R. 51.1050* or *D.R. 51.1051*, cresting later
53½ in. (136 cm.) high, 31½ in. (80 cm.) wide, 6½ in. (17 cm.) deep (2)

$20,000-30,000

PROVENANCE
Possibly with Apter-Fredericks, London.
Acquired from Stuart and Turner, London, November 1954.

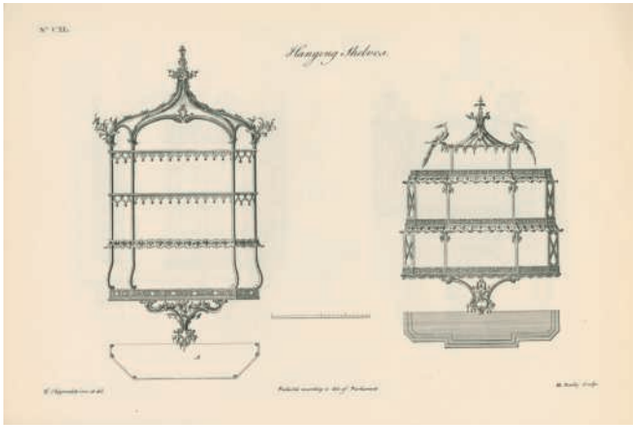
LITERATURE
A. Coleridge, *The Work of Thomas Chippendale and his Contemporaries in the Rococo Taste*, London, 1968, p. 201, fig. 277 (possibly).
D. Fennimore *et al.*, *The David and Peggy Rockefeller Collection: Decorative Arts*, New York, 1992, vol. IV, p. 319, no. 340.

These exquisite hanging wall shelves combine a rare Chinoiserie design with exotic materials. The furniture-maker used a mixture of solid satinwood timbers for the pierced-fret sides, pierced pagoda tops, shelves and moldings together with satinwood veneers to the drawer-fronts. Such an abundance of satinwood timbers would have made these shelves costly at the time because the material was rare and mostly used as a veneer. The benefit of satinwood is that, like mahogany and other hardwoods, it is very dense and does not warp like pine or soft woods. Because the shelves hang on the wall, the materials used must be sturdy in order to support the weight of the objects placed on them. These shelves were most probably intended to carry porcelain figures or small objects allowing one to appreciate the satinwood timbers almost as much as the objects themselves.

Aspects of the shelves' design can be found in the 3rd Edition of Thomas Chippendale's *Director* of 1762. The pierced pagoda top, which must have had a different cresting, is similar to two designs found in plates CXXXIX and CXL. The foliate carved aprons to the shelves are similar to the two designs found on plate CXL, and the pieced fret-carved side panels are of a typical 'Chinese' fret carving found in many of Chippendale's designs.

Whilst these hanging wall shelves are very much in the English Chinoiserie rococo vein, they were probably made around 1770 during the transitional period between the rococo and neoclassical styles in England. The furniture-maker incorporated neoclassical urn-form keyhole escutcheons in the drawer-fronts rather than a Chinoiserie motif most probably as a nod to the shift in fashion and taste at the time.

These hanging shelve were possibly with Apter-Fredericks before they were with Stuart and Turner as one set of hanging shelves which look identical to the present with Apter-Fredericks are illustrated in Anthony Coleridge, *Chippendale Furniture*, New York, 1968, plate 277.



The related design by Thomas Chippendale

"In 1954 we purchased these shelves from Cecil Turner for our dining room at Hudson Pines. On the same wall where they now hang, we had had a pair of Chinese Chippendale bookshelves that we had bought from my brother Nelson. Cecil Turner pointed out to us that the ones we already had had probably not been made as bookshelves but rather to fit on top of a chest. He said he thought the pair we bought from him were among the best he had ever seen of their type. We are very glad to have acquired them as they look well with porcelain figures and plates displayed on them."

—DAVID ROCKEFELLER

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A SPODE PORCELAIN POWDER-BLUE GROUND PART DESSERT SERVICE

CIRCA 1815-20, IRON-RED SPODE MARKS, PATTERN NO. 2004

The centers painted with flower sprays, the borders with further flower sprays alternate with molded sprays in resist, comprising: two sauce tureens, stands and one cover; a small dish with bail handle; four large shaped oval dishes; two smaller shaped oval dishes; four hexagonal dishes molded in the 'envelope' pattern; twenty plates; *together with* eighteen very similar Spode cups and saucers, pattern no. 1978
11¼ in. long, the larger shaped oval dishes (54)

$5,000-7,000

PROVENANCE

Acquired from Needham's Antiques, New York, January 1956 (the main service).
With James Robinson, New York, January 1967 (six cups and saucers).
With J. Rochelle Thomas, New York, July 1967 (twelve cups and saucers).

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 208-209, no. 220.

683

A NEW HALL PORCELAIN POWDER-BLUE AND COBALT-BLUE GROUND PART TEA SERVICE

CIRCA 1820, PUCE PATTERN NO. 1874 TO SOME

Painted and gilt with bands of rose vine, the powder-blue rims molded in resist with paired birds and scrolling grapevine, comprising: two sauce tureens and covers on fixed stands; a two-handled footed compote; four shell-shaped dishes; two shaped rectangular two-handled dishes; and twelve plates; *together with* four further plates, similarly decorated but with a sky-blue ground behind the central band of flowers
11 in. (27.9 cm.) long, the shaped rectangular dishes (27)

$2,500-3,500

PROVENANCE

Acquired from James Robinson, Inc., New York, January 1967.

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A SPODE PORCELAIN BLUE-GROUND PART DINNER AND DESSERT SERVICE

CIRCA 1810, SPODE MARKS IN VARIOUS COLORS, PATTERN NO. 1182

Painted to the center with flower-sprays, within blue and gold basket-weave borders, comprising: a large oval platter; three oval footed compotes; ten two-handled oval dishes in sizes; two oval dishes; six two-handled sauce tureens, covers and five stands; nine shell-shaped dishes; fifteen dinner plates; and fifty-two luncheon plates

20⅛ in. (51.1 cm.) wide, the oval platter (109)

$12,000-18,000

PROVENANCE

With J. Rochelle Thomas, London, unspecified date (the platter and dinner plates).
Abby Aldrich Rockefeller, New York, 1936-48 (platter and dinner plates).
Acquired from J. Rochelle Thomas, London, September 1949 by David and Peggy Rockefeller (the dessert plates, oval and shell-shaped dishes).
The Estate of Abby Aldrich Rockefeller, acquired December 1960 (the platter and dinner plates).

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 209-210, no. 222.

■~685

A GEORGE III SATINWOOD, TULIPWOOD, AMARANTH AND MARQUETRY CENTER TABLE

LATE 18TH CENTURY AND ASSEMBLED FROM TWO PAIRS OF TABLES

The top with central medallion inlaid with patera surrounded by flowerheads and foliage, above a panelled frieze, on square tapering legs, with inventory label inscribed *D.R. 52.1411*
28 in. (71 cm.) high, 44¼ in. (112.5 cm.) wide, 36 in. (91.5 cm.) deep

$4,000-6,000

PROVENANCE
With Partridge & Son, London.
Acquired by John D. Rockefeller, Jr. in 1916.
Estate of John D. Rockefeller, Jr., acquired May 1963.

686

A GEORGE II SILVER DISH

MARK OF ISABEL PERO, LONDON, 1741

Lobed circular, with radiating concave flutes and slightly upturned scalloped border, the center engraved with a later coat-of-arms, *marked underneath*
12⅜ in. (31.5 cm.) diameter; 28 oz. 2 dwt. (876 gr.)

The arms are those of D'Arcy of Platten, co. Meath, Ireland.

$8,000-12,000

PROVENANCE
Estate of Lucy Aldrich, 1955.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 402, no. 460 (illustrated).

A related similarly fluted but earlier dish of 1719, mark of Joseph Walker, Dublin is recorded in Douglas Bennett, *Irish Georgian Silver*, London, 1972, pp. 65 and 66, illus. no. 3. Bennett suggests that this form of fluted dish was influenced by the fluting found on Chinese porcelain. He states that that this form is 'so simple and yet it is in my estimation the work of a master, a craftsman who has taken a piece of metal and raised it to its highest dignity'.

"I have always thought this dish, which we acquired from Aunt Lucy's estate, to be one of the most beautiful silver pieces we own. The fluting is especially appealing, and it is a very good size for serving dessert."

—DAVID ROCKEFELLER

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A GEORGE II IRISH SILVER STRAWBERRY DISH

MARK OF WILLIAM WILLIAMSON, DUBLIN, CIRCA 1740

Circular, the upturned border fluted and with scalloped rim, the center engraved with a later crest within a rocaille cartouche, *marked on underside and with scratch weight 15:14*
8⅞ in. (22.5 cm.) diameter; 15 oz. 6 dwt. (476 gr.)

The crest is that of Peck or Webb.

$2,000-3,000

PROVENANCE
Acquired from Walter H. Willson Ltd., London, June 1954.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 401, no. 459 (illustrated).

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688

A GEORGE II SILVER COFFEE POT

MARK OF CHARLES PERIER, LONDON, 1733

Tapered cylindrical, low domed cover with turned finial, engraved with monogram *ET* under base, scratch engraved *DR* and *LLR LLR, Z* under base, *marked under base and on cover bezel*
8 in. (20.2 cm.) high; 21 oz. 18 dwt. (682 gr.) gross weight

$2,500-3,500

PROVENANCE
Acquired from Walter H. Willson, London through Stuart and Turner, June 1953.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 397, no. 450 (illustrated).

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689

A GEORGE II IRISH SILVER BOWL

MARK OF ROBERT CALDERWOOD, DUBLIN, CIRCA 1731-1732

The plain body with molded border and foot, engraved with crest and a coat-of-arms within baroque foliate mantling, *marked under base, and also with scratch weight 6 =6*
4⅜ in. (11 cm.) diameter; 5 oz. 18 dwt. (184 gr.)

The arms are those of Hamilton quartering Arran.

$3,000-5,000

PROVENANCE
Acquired from James Robinson Inc., New York, January 1989.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 398, no. 452 (illustrated).

689

690

A GEORGE II IRISH SILVER CUP

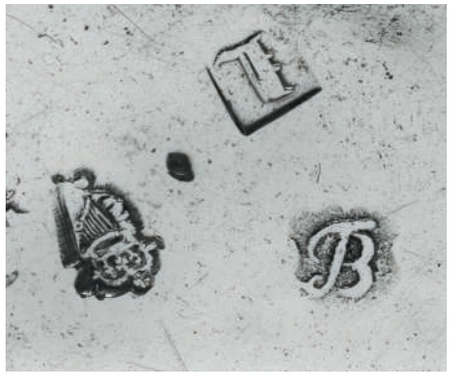
MARK OF ROBERT CALDERWOOD, DUBLIN, CIRCA 1760

Inverted bell-shape, with molded mid-rim, flanked by two leaf-capped scroll handles, *marked on side, and with scratch weight 15 " 3*
5⅛ in. (13 cm.) high; 14 oz. 16 dwt. (462 gr.)

$2,000-3,000

PROVENANCE
With Ms. Cecil Gordon, Detroit, MI.
A wedding gift to David and Peggy Rockefeller from Mr. and Mrs. Henry Ford, Dearborn, Michigan.

670



691

THE COGHILL MONTIETH: A WILLIAM III IRISH SILVER MONTEITH BOWL

MARK OF THOMAS BOLTON, DUBLIN, 1696-1698

The deep circular bowl applied with reeded rim and raised on circular foot with gadrooned band chased in high relief, the body chased with eight partly beaded scroll cartouches linked by stylized matte foliage and beaded tendrils, one cartouche engraved with a coat-of-arms under a foliate mantle, the detachable rim with scalloped border applied with eight cherubs masks linked by partly fluted scrolls, engraved with crest, *marked on underside of bowl and flange of rim, bowl with scratch weight 51=01=0*
11½ in. 29.2 cm.) diameter; 50 oz. 9 dwt. (1,569 gr.)

The arms are those Coghill for Sir John Coghill (d.1699), LL.D., Master in Chancery, Ireland.

$30,000-50,000

PROVENANCE
Dr Kurt Ticher, by July 1945, reputedly acquired at auction.
Acquired Walter H. Willson, Ltd., London, September 1958.

LITERATURE
Francis Townshend, "Silver for Wine in Ireland - III", *Country Life*, 21 September 1967, vol. 142, pp. 686-687, illus. no. 3.
G. E. Lee, *British Silver Monteith Bowls including American and European Examples*, London, 1978, p. 71, no. 62 and pl. 16.
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts*, New York, 1992, vol. IV, p. 383, no. 420 (illustrated in color).
T. Sweeny, *Irish Stuart Silver*, Dublin, 1995, p. 100, no. 661.

The present monteith is considered to be the earliest extant Irish example of its kind. A small number of slightly later monteiths, dated 1699 are known. The abstracted ear-form lobing of the present Monteith is apparently unique. The Monteith's collar is detachable, allowing for use as a punch bowl.

Sir John Coghill (d. 1699)

John Coghill, originally of Coghill Hall, Yorkshire matriculated at Magdalen Hall, Oxford, March, 1656-7, and is recorded as a barrister in Gray's Inn in 1661. Coghill was sent to Ireland and became Master in the High Court of Chancery in Ireland, and was an advocate of the Ecclesiastical Court. He was knighted at Dublin Castle by Henry, Earl of Clarendon, Lord Lieutenant of Ireland, on 6 June 1686. Coghill married Hester, daughter of Tobias Cramer, Esq., of Ballyfoile, their eldest son, Marmaduke (1673–1738) was a well known Dublin figure of his period who became Chancellor of the Exchequer in Ireland. It has been noted that several of the larger pieces of extant Irish silver used for serving wine bear the arms of members of the Coghill family (see Townsend, *op. cit.* p. 687). One such example with Coghill arms is a wine cistern, 2 ft. 6 in. wide, mark of John Hamilton, Dublin, 1715, which is in the collection of the Ulster Museums, Belfast (acquired 1966).

Thomas Bolton (c. 1658-1736)

Thomas Bolton (c. 1658-1736) of co. Meath, is generally considered the foremost goldsmith working in Ireland at the turn of the 17th century. Bolton became a freeman of the Dublin Goldsmiths' Company in 1686, warden in 1690, assay master in 1692 and subsequently Lord Mayor of Dublin. Indeed, so significant was Bolton's contribution to the city of Dublin that Bolton Street, on the north side of Dublin's Liffey river was named for him. Bolton died in poverty. Another Monteith by Thomas Bolton, dated 1703, is in the collection of the Art Institute of Chicago (Bequest of Mary Hooker Dole, 1950.2031). It is engraved with the arms of Sir Richard Cox (1650-1733). Cox became Lord Chancellor of Ireland in 1703 and had Bolton melt the Great Seal from the reign of William III and the seal of the common pleas to create the Monteith.

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A PAIR OF GEORGE III IRISH SILVER SAUCEBOATS

MARK OF CHARLES TOWNSEND, DUBLIN, CIRCA 1775

Oval form, the plain bellied body on three part-fluted pad feet, leaf-capped double-scroll handles, *each marked under base*
6⅝ in. (16.8 cm.) long; 12 oz. 4 dwt. (381 gr.) (2)

$2,000-3,000

PROVENANCE
With Old English Galleries, Boston, Massachusetts.
Wedding gift from from Mr. and Mrs. Edsel Ford, Grosse Pointe Shores, Michigan.

Edsel Ford (1893-1943), the only child of American automobile pioneer, Henry Ford, was president of the Ford Motor Company from 1919 until his death in 1943. Ford and his wife, Eleanor Lowthian Clay, were major benefactors of the Detroit Institute of Art. As president of the Detroit Arts Commission, Ford commissioned Diego Rivera to paint the expansive *Detroit Industry Murals* for the Museum. The Ford family's home, Gaulker Point, in Grosse Pointe Shores, Michigan is open to the public.

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A GEORGE II SECOND COURSE DISH

MARK OF WILLIAM SHAW I, LONDON, 1733

Circular, with molded rim, engraved with a coat-of-arms within baroque cartouche flanked by term supporters holding garlands, *marked underneath, also with scratch weight 81 = 10*
17 in. (43 cm.) diameter; 81 oz. (2,520 gr.)

The arms of Tripp impaling Cooke quartering Warren.

$7,000-10,000

PROVENANCE
A Christmas gift from David to Peggy Rockefeller, December 1968.
Acquired from James Robinson Inc., New York, invoiced January 1969.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 398, no. 451 (illustrated).

694

TWO GEORGE I IRISH SILVER PEPPER CASTERS

DUBLIN, 1724

Each of baluster form with stepped circular foot, the pierced covers surmounted with baluster finial, one engraved *CAYON PEPPER* to cover, each engraved with crest, *each marked on side*
4½ in. (11.5 cm.) high; 5 oz. 12 dwt. (177 gr.)

$400-600

PROVENANCE
A wedding gift from Mr and Mrs Osgood.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 394, no. 442, 443 (illustrated).

"Ellen Osgood was a friend of mine and my college roommates and a member of a group, which included my wife-to-be Peggy McGrath, who went around together. Her parents sent these beautiful casters to us as a wedding present. They were among the nicest presents we received."

—DAVID ROCKEFELLER

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695

A GEORGE I SILVER BEER JUG

MARK OF JONAH CLIFTON, LONDON, 1717

Of baluster form with everted rim, raised on a short molded foot and with capped scroll handle, the front engraved with a coat-of-arms within a strapwork and foliate cartouche, *marked on underside*
5⅞ in. (15 cm.); 14 oz. 14 dwt. (456 gr.)

The arms are those of Harrison of Dow Hill, co. Kent.

$3,000-5,000

PROVENANCE
Acquired from James Robinson, Inc., New York, September 1976.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 390, no. 434 (illustrated in color, p. 390).

695

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A SET OF SIX RARE AND IMPORTANT CHARLES II SILVER CANDLESTICKS

CIRCA 1670

On a stepped square base with canted corners, the circular well rising to hexagonal baluster stem surmounted by an elongated hexagonal socket, with flat fixed nozzle, base engraved in one corner with a coat-of-arms flanked by acanthus and in another corner with a slightly later earl's coronet, *apparently unmarked*
8⅛ in. (20.6 cm.) high; 115 oz. 10 dwt.(3,592 gr.)

The arms are those of Cooper impaling Manners, for Anthony Ashley-Cooper, 2nd Earl of Shaftesbury (1652-1699) and his wife Lady Dorothy, daughter of John Manners, 8th Earl of Rutland, who he married in 1669. He succeeded to the earldom on the death of his father in 1683. (6)

$50,000-80,000

PROVENANCE
Anthony Ashley-Cooper, 2nd Earl of Shaftesbury (1652-1699) and by descent to
Anthony Ashley-Cooper, 9th Earl of Shaftesbury (1869-1961).
The Earl of Shaftesbury; Christie's, London, 17 December 1952, lot 172.
Acquired from Stuart and Turner, London, June 1953.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 381, no. 418 (illustrated).

The present candlesticks were probably commissioned on the occasion of the marriage of Anthony Ashley-Cooper, 2nd Earl of Shaftesbury and Lady Dorothy Manners, daughter of 8th Earl of Rutland, in 1669. Anthony Ashley-Cooper, 2nd Earl of Shaftesbury was elected a member of parliament for Weymouth and Melcombe Regis in 1673, a seat he held until 1679.

The 2nd Earl of Shaftesbury's home was St Giles House, East Dorset, a seat still in the family. The present candlesticks remained in the family until their sale in 1952. Prominent owners of them have included the 3rd Earl of Shaftesbury (1671–1713), who is remembered chiefly as a writer and philosopher and the 7th Earl of Shaftesbury (1801-1885), a noted philanthropist and social reformer. Christopher Hussey published three articles about St Giles in Country Life (See, *Country Life*, "St. Giles's House, Dorset," September 10, 17, 24, 1943).

A similar set of four Charles II silver candlesticks, mark of Jacob Bodendick, London, 1677 were sold Anonymous sale; Christie's London, 24 October 2002, lot 313 and published *The Glory of the Goldsmith: Magnificent Gold and Silver from the Al-Tajir Collection*, London, 1989, no. 37, p. 57.

"In 1953, when Peggy and I were in London for the coronation of Queen Elizabeth II, Cecil Turner invited us to the opening of the Antique Dealers' Fair at Grosvenor House. We were admitted before the general public and thus were able to stroll around at our leisure. Before going, Peggy told me, rather sternly, that I was not to buy anything unless we really wanted it and could use it. We had been in the hall for only ten minutes when Peggy spotted these candlesticks from about one hundred feet away. She immediately told Cecil Turner that she would like to have them, and he was able to arrange their purchase. I disapproved of Peggy's violating the rule that she had established, but I have enjoyed the candlesticks very much over the years. In addition to their innate beauty, they are also of interest because they belonged, until we bought them, to the illustrious Shaftesbury family, for whom they had been made more than three hundred years ago"

—DAVID ROCKEFELLER

Samuel Cooper, A member of the Shaftesbury family, probably Anthony Ashley Cooper, 2nd Earl of Shaftesbury, © Victoria & Albert Museum

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A GEORGE III SILVER TRAY

MARK OF JOHN CROUCH AND THOMAS HANNAM, LONDON, 1795

Oval with reeded rims and loop handles with leaf terminals, on four reeded feet, engraved with a later crest, *marked on underside*
22 in. (55.9 cm.) long over handles; 63 oz. 12 dwt. (1,979 gr.)

The crest is that of Sidebottom of Hyde and Haughton, possibly for Joseph Sidebottom (1824-1885) of Hyde, Cheshire.

$4,000-6,000

PROVENANCE
Acquired from Walter H. Willson Ltd., London, September 1949.

698

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A GEORGE II SILVER WAITER

MARK OF JOHN ROBINSON II, LONDON, 1749

Of hexafoil form with turned up rim, on three bracket feet, later engraved with a crest, *marked under base and engraved with Abby Aldrich Rockefeller inventory number 37*
7⅜ in. (18.2 cm.) diameter; 8 oz. 18 dwt. (277 gr.)

$1,500-2,500

PROVENANCE
Abby Aldrich Rockefeller Estate, December 1960.

LITERATURE
Abby Aldrich Rockefeller Inventory, p. 49, no. 3.
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 402, no. 461 (illustrated).

699

699

A SET OF FOUR QUEEN ANNE IRISH SILVER SMALL STRAWBERRY DISHES

MARK OF JOHN RICKETTS, CORK, CIRCA 1720

Shaped circular, the up-turned rim chased with flutes, engraved with a crest, *marked underneath with maker's mark only, also with scratch weights 3:8, 3:7, 4 and 3:4½*
4¾ in. (12 cm.) diameter; 14 oz. 14 dwt. (457 gr.)

The crest is almost certainly that of Blood, co. Clare, Ireland. (4)

$2,500-3,500

PROVENANCE
A gift from Peggy to David Rockefeller, 1955.
Acquired from Mallett & Son, London, invoiced October 1995.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 396, no. 447 (illustrated).

The crest of Blood is more usually shown as a demi-figure of Neptune. The nephew of the appropriately named Reverend Neptune Blood (d.1692), so named having be born at sea, was the notorious Captain Thomas Blood, who attempted to steal the Crown Jewels in 1671.

"My sister Babs and her husband, David Milton, gave us this coffee pot as a wedding present. It was the first piece of good antique silver we owned and we have used it ever since. It remains one of our favorite pieces. She purchased it from James Robinson, a store from which we have bought many pieces of silver and porcelain in the years since we were married."

—DAVID ROCKEFELLER

700

A GEORGE II IRISH SILVER COFFEE POT

MARK OF WILLIAM TOWNSEND, DUBLIN, CIRCA 1745

Tapering cylindrical with tuck-in base, on molded circular foot, with part-fluted spout and wooden scroll handle, the domed molded cover with a pinecone finial, engraved with a crest within a foliate rococo cartouche, *marked on side and on cover bezel, lacking date letter, also engraved with scratch weight 24 15 under base*
9 in. (23 cm.) high; 25 oz. 2 dwt. (781 gr.) gross weight

$1,500-2,500

PROVENANCE
Acquired from James Robinson Inc., New York, and presented as a wedding gift in 1940 to Peggy and David Rockefeller from Abby Aldrich Rockefeller and her first husband David Milton.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 401, no. 458 (illustrated).

700

701

701

A PAIR OF GEORGE III IRISH SILVER WAITERS

MARK OF WILLIAM TOWNSEND, DUBLIN, CIRCA 1753

Circular, with foliate border, on three hoof feet, the field of each engraved with coat-of-arms within foliate scroll cartouche, *each marked underneath, maker's mark, also engraved with scratch weights 10 ' 11 ' ½* and 10 " 16" ½
7¾ in. (20 cm.) diameter; 19 oz. 16 dwt. (618 gr.) (2)

$2,500-3,500

PROVENANCE
Wedding present from Helena & Stephanie Edgell and Mr. and Mrs. N. Stuart Campbell.

702

702

A PAIR OF GEORGE I SILVER TAPER CANDLESTICKS

MARK OF DAVID GREEN, LONDON, 1723

On hexagonal molded bases with circular wells rising to support hexagonal stems and sockets, *each marked under base, one apparently lacking maker's mark*
4⅝ in. (11.5 cm.) high; 9 oz. (282 gr.) (2)

$3,000-5,000

PROVENANCE
Acquired from S.J. Phillips, London, though Arthur S. Vernay, Inc., December 1949.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 392, no. 438 (illustrated).

Tapersticks, small forms of larger candlesticks, were used primarily on desks for the melting of sealing wax.

703

703

A PAIR OF GEORGE II IRISH SILVER SMALL STRAWBERRY DISHES

MARK OF SAMUEL WALKER, DUBLIN, CIRCA 1753-1754

Shaped circular, with scalloped rim and upturned fluted border, engraved with a crest, *marked on undersides and with scratch weights 3"7 and 3"9"12*
4⅞ in. (12.4 cm.) diameter; 6 oz. 4 dwt. (194 gr.)

The crest is that of Taylor or Hansard. (2)

$1,500-2,000

PROVENANCE
Acquired from Walter H. Willson Ltd., London, October 1957.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 393, no. 441 (illustrated).

704

A PAIR OF GEORGE II SCOTTISH SILVER CHAMBER CANDLESTICKS

MARK OF JOHN ROLLO, EDINBURGH, 1731, ASSAY MASTER'S MARK OF ARCHIBALD URE

Circular with up-turned molded rims, with banded spool-shaped sockets and capped scroll handles, raised on three circular pad feet, well engraved with crest under a baron's coronet, *marked underneath and scratch engraved Yellow Room*
5 in. (12.7 cm.) long over handles; 13 oz. 18 dwt. (434 gr.)

The crest is that of Bruce, for the Barons Balfour of Burleigh. (2)

$1,500-2,000

PROVENANCE
Acquired from Stuart and Turner, London, November 1956.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 397, no. 449 (illustrated).

704

Attributed to Jeremiah Davison, The Hon. John Ponsonby (1713-1787) © National Trust Images

705

A GEORGE II IRISH GOLD FREEDOM BOX

MARK OF WILLIAM CURRIE, DUBLIN, 1754-1756

Circular, the detachable cover with reeded rim and engraved with a coat-of-arms within a rococo cartouche flanked by flowers and fronds, the base similarly engraved with the arms of the City of Dublin, *marked inside base, on side and inside cover*
3 in. (7.5 cm.) diameter, 4 oz. 12 dwt. (143 gr.)

$30,000-50,000

PROVENANCE
Presented to John Ponsonby (1713-1787), 24 June 1756 at The Dublin City Assembly.
With N. Bloom & Son Ltd., London, April 1965.

LITERATURE
Lady Gilbert. ed., *Calendar of Ancient Records of Dublin In the Possession of the Municipal Corporation of that City*, Vol. X., Dublin, 1903, p. 221.
The Connoisseur, April 1965, vol. 158, no. 638, p. xi (N. Bloom advertisement).

The arms are those of Ponsonby impaling Cavendish, for the Hon. John Ponsonby (1713-1784) and his wife, Lady Elizabeth Cavendish (*d.* 1796) daughter of the 3rd Duke of Devonshire, whom he married in 1743. John Ponsonby was the second son of Brabazon Ponsonby, 1st Earl of Bessborough (1679–1758) and Sarah Margetson (d. 1773).

At this time in Ireland, a triple alliance of families known collectively as 'The Undertakers' effectively ruled Parliament, as the Viceroys spent little time in Dublin. These families were the Boyles, Beresfords and the Ponsonbys. John Ponsonby, the original owner of the present box was a prominent member of 'The Undertakers'. He was always known, within the family as 'Speaker' Ponsonby, a nickname which signifies his prominent political position.

Ponsonby entered Parliament as M.P. for Newtown, co. Down in 1739. He was appointed Commissioner to the Revenue Board in 1742 and succeeded his father as 1st Commissioner in 1744. He was called to the Privy Council in 1748. In 1756 he was elected, by a large majority, as Speaker of the Irish House of Commons and re-elected in 1761 and 1769. He served six times as one of the Lords Justices of Ireland.

The author Francis Hardy, described Ponsonby's manners as 'exactly such as a parliamentary leader should have. Open, affable and familiar with a peculiar dignity of person, at once imposing and engaging.' (Francis Hardy, *Life of Lord Charlemont, 1812, vol. 1 p. 193)*

The presentation of the present gold box to John Ponsonby on 16 July 1756 is recorded in the Dublin assembly roll. Ponsonby's father, Brabazon was presented with a gold box on the same day.

"Certain of the commons, praying to present their excellencies, James, earl of Kildare, and Brabazon, earl of Bessborough, two of the lords justices of this kingdom, as also the right honourable John Ponsonby, esquire, Speaker of the honourable House of Commons, with their several freedoms of this city in gold boxes. Granted accordingly, and that the expense of each gold box do not exceed thirty pounds, the same to be paid by the city treasurer, on the Lord Mayor's warrant, and to be allowed him on his accounts." (Lady Gilbert. ed., *ibid*, p. 221).

705 (reverse)

706

AN AMERICAN SILVER SALVER

MARK OF GORHAM MFG. CO., PROVIDENCE, RI, CIRCA 1900, RETAILED BY THEODORE B. STARR, NEW YORK

Shaped circular, the border and rim applied with clusters of roses and scrolls, the center engraved with script monogram *AGA*, *marked on underside and with Abby Rockefeller inventory no. J.4*
14½ in. (37.5 cm.) diameter; 37 oz. (1,150 gr.)

The monogram *AGA* is that of Abby Green Aldrich (1874-1948), later Abby Aldrich Rockefeller, David Rockefeller's mother.

$800-1,200

PROVENANCE
Likely given as a wedding gift upon Abby Green Aldrich's marriage to John D. Rockefeller, Jr in 1901.

LITERATURE
Abby Aldrich Rockefeller Inventory, p. 52, no. 7.

Abby Aldrich Rockefeller in her wedding dress, 1901. Photographer unknown. Image courtesy of The Rockefeller Archive Center.

707

AN AMERICAN SILVER FLATWARE SERVICE

MARK OF THE STIEFF CO., BALTIMORE, MD FOR COLONIAL WILLIAMSBURG, CIRCA 1940

Hanovarian pattern, engraved with monogram *MD/R*, comprising:
Eighteen dessert spoons
Nineteen tablespoons
Twenty-two teaspoons
Twenty dinner forks
Sixteen pastry forks
Eighteen oyster forks
Eighteen dinner knives
Nineteen lunch knives
Sixteen butter knives
One carving fork
Together with nine coffee spoons
186 oz. 14 dwt. (5,814 gr.)

The monogram is that of Margaret (Peggy) McGrath and David Rockefeller. (176)

$3,000-5,000

708

■708

A GEORGE III SOLID MAHOGANY ARMCHAIR

CIRCA 1770

With foliated carved back, arms and set upholstered in yellow silk, on shell-carved cabriole legs, stamped *ID*, with inventory label inscribed *D.R. 53.1941*

$2,000-3,000

PROVENANCE

With Frank Partridge, London, 1936.
Estate of John D. Rockefeller, Jr.
Estate of Martha Baird Rockefeller, acquired 1971.

■~709

A GEORGE III POLYCHROME-PAINTED SATINWOOD, AMARANTH AND KINGWOOD SIDE TABLE

CIRCA 1790

With shaped top with floral border and 19th century painted plaque, on tapering round legs painted to simulate fluting and headed by inlaid and painted paterae, with inventory label inscribed *D.R. 52.1437*
34⅝ in. (88 cm.) high, 47½ in. (120.5 cm.) wide, 15¼ in. (38.5 cm.) deep

$5,000-8,000

PROVENANCE

With Owen Evans-Thomas, London.
Acquired in 1934 by John D. Rockefeller, Jr., New York.
John D. Rockefeller, Jr., 1934-1960.
Mrs. Martha Baird Rockefeller, 1960-1971
Estate of Martha Baird Rockefeller, acquired in 1971.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 334-335, no. 368.

709

Edward Hopper, *Cape Ann Granite*. Lot 408 ©Heirs of Josephine N. Hopper, licensed by the Whitney Museum of American Art

710

■710

A GEORGE III SOLID MAHOGANY ARMCHAIR

POSSIBLY GILLOWS OF LANCASTER AND LONDON, CIRCA 1770

With fluted and foliate carved back and seat upholstered in yellow silk, on cabriole legs, stamped *WS*, with label inscribed *D.R. 53.1940*

$3,000-5,000

PROVENANCE
With Frank Partridge, London, 1936.
Estate of John D. Rockefeller, Jr.
Estate of Martha Baird Rockefeller, acquired 1971.

This armchair is possibly the work of Gillows of Lancaster and London based on the distinctive outward scrolling arms, found on a giltwood chair, with straight legs of *circa* 1775-85, illustrated in S. Stuart, *Gillows of Lancaster and London 1730-1840*, Woodbridge, 2008, vol. I, p. 182, plate 148. A comparable suite of seat-furniture, similarly bearing the 'WS' stamp found on the present chair, was offered Christie's, New York, 18 October 2005, lots 556-558. Interestingly, a number of craftsmen with the initials 'WS' are recorded as workmen engaged by Gillows between 1730 and 1850 (*ibid.*, pp. 211-302).

711

■711

A PAIR OF LATE GEORGE III SATINBIRCH AND GRAINED POLE SCREENS

CIRCA 1800

Each octagonal top applied with decoupaged anthemion border and oval print of mythological figures, on a telescoping ring-turned tapered stem and cabriole legs, with inventory labels inscribed D.R. *52.1350* or *DR. 52.1351*
30¾ in. (cm.) high, 14 in. (35.5 cm.) wide,
11¼ in. (28.5 cm.) deep (2)

$1,000-1,500

PROVENANCE
Acquired from Stuart and Turner, London, 1949.

■712

A SET OF FIVE GEORGE III MAHOGANY DINING CHAIRS

CIRCA 1780

Comprising one armchair and four side chairs, each with oval back with wheat-sheaf pierced splat, above a serpentine upholstered seat, on molded sabre legs (5)

$5,000-8,000

PROVENANCE

M.J. Perry.
Anonymous Sale; Sotheby's, New York, 30 March 2011, lot 463.

LITERATURE

W. Adelson *et al., The David and Peggy Rockefeller Collection: Supplement,* New York, 2015, vol. V, p. 173-174, no. 72.

713

713

A PAIR OF MEISSEN PORCELAIN SMALL MODELS OF PARTRIDGES

CIRCA 1740-45, MODELED BY J.J. KÄNDLER

With pale iron-red mask and neck, one with a purple body, each standing astride green-washed reeds on a low mound base
3¾ in. (9.5 cm.) high, the larger (2)

$3,000-5,000

PROVENANCE
The Garbish Collection; Sotheby's Parke Bernet, New York, 17 May 1980, lot 198 (with ormolu mounts).
Laurance S. Rockefeller (acquired through the Antique Porcelain Company, New York at the Garbish auction).
Acquired from the Estate of Laurance S. Rockefeller, 11 July 2004.

LITERATURE
W. Adelson *et al., The David and Peggy Rockefeller Collection: Supplement,* New York, 2015, vol. V, p. 148, no. 55.

714

A PAIR OF MEISSEN PORCELAIN MODELS OF PARTRIDGES

CIRCA 1745, PUCE PAINTED K.H.C. INVENTORY MARK FOR THE ROYAL DESSERT PANTRY TO ONE, THE OTHER INCISED 54, LATER SPURIOUS INCISED CROSSED SWORDS MARKS

Standing by pale yellow wheat sheaves and painted with pale orange cheeks, on flat, circular bases
6¼ in. (15.9 cm.) high (2)

$5,000-7,000

PROVENANCE
Acquired from Arthur S. Vernay, New York, 1948.

714

715

A LOUIS XV ORMOLU-MOUNTED MEISSEN AND BERLIN PORCELAIN ASSEMBLED CLOCK GARNITURE

MID-18TH CENTURY

The yellow-ground case adapted from a Meissen vase and decorated with *indianische Blumen*, the central clock bezel set with rhinestones, the later movement by W.T. & Co., the rococo base with Meissen porcelain models of a lion and lioness with her cub, modeled by J.J. Kändler, the ormolu branches mounted with Continental porcelain flowers, the clock surmounted by a Chelsea porcelain model of a finch, the candelabra with central Berlin porcelain models of partridges, the ormolu mounted with further porcelain flowers
13 in. (33 cm.) high, the central clock (3)

$30,000-50,000

PROVENANCE
HRH, Princess Louise, Duchess of Fife, Princess Royal of England, 15 Putnam Square, London, d. 1931.
Acquired from Arthur S. Vernay, New York, June 1932.
Abby Aldrich Rockefeller, 1932-60.
The Estate of Abby Aldrich Rockefeller, acquired December 1960.

The fashion for transforming porcelain with the addition of rich ormolu mounts first emerged at the end of the 17th Century and reached its zenith through the activities of the *marchands-merciers* in the mid-18th century. It was at this point in time, when the craze for ormolu mounts was at its peak, that the passion for Meissen porcelain at Louis XV's court must have been sparked by the arrival of the Dauphine Marie-Josephe de Saxe, grand daughter of Augustus the Strong, the celebrated founder of the Meissen factory, following her marriage to the Dauphin in 1747. The taste for Meissen at the Royal court is further reflected in the superb group of ormolu-mounted Meissen porcelains bought by Madame Infante, Louis XV's daughter, in the early 1750's, probably from the *marchand-mercier* Lazare Duvaux. These pieces were displayed in her palace at Colorno following her marriage to the Duke of Parma, much of which is now in the Palazzo Quirinale, Rome (see A. González-Palacios, *Il Patrimonio Artistico del Quirinale: Gli Arredi Francesi*, Milan, 1995, pp. 274-290).

The Princess Louise, Princess Royal and Duchess of Fife (1867-1931) was the eldest daughter of King Edward VII and younger sister of George V. Her husband, Alexander, 6th Earl Fife, became the last non-royal individual in the United Kingdom to receive a Dukedom, granted to him by Queen Victoria on the morning of his marriage. The Princess Louise, Alexander and their two daughters, Princesses Alexandra and Maud, famously survived a shipwreck in the Mediterranean in 1911.

716

716

A PAIR OF MEISSEN PORCELAIN SMALL MODELS OF LEOPARDS

CIRCA 1750, INDISTINCT TINY BLUE CROSSED SWORDS MARK TO BACK OF EACH, POSSIBLY MODELED BY J.J. KÄNDLER

Each naturalistically modeled seated on an oval base applied with flowers
3 in. (7.5 cm.) high, the taller (2)

$3,000-5,000

PROVENANCE

Acquired from James A. Lewis & Son, New York, December 1956.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 74-75, no. 56.

717

A PAIR OF MEISSEN PORCELAIN MINIATURE MODELS OF GUINEA FOWL

CIRCA 1750, BLUE CROSSED SWORDS MARKS, POSSIBLY MODELED BY J.J. KÄNDLER

Each modeled standing on tree-stump bases
2½ in. (6.3 cm.) high (2)

$1,200-1,800

PROVENANCE

Acquired from J. Rochelle Thomas, London, September 1951.

LITERATURE

D. Fennimore, *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, vol. IV, 1992, p. 89, no. 83.

717

718

718

A PAIR OF MEISSEN PORCELAIN SHEEP TUREENS AND COVERS

CIRCA 1820, BLUE CROSSED SWORDS MARK TO ONE, BLUE CROSSED SWORDS MARK AND I TO THE INTERIOR OF THE OTHER

Modeled in a recumbent position
4½ in. (11.4 cm.) high overall, 5¾ in. (14.6 cm.) long, each (4)

$3,000-5,000

719

A PAIR OF MEISSEN PORCELAIN MODELS OF SEATED PUG DOGS

EARLY 19TH CENTURY, ONE WITH BLUE CROSSED SWORDS AND I MARK, GILT K. ON ITS CHEST AND PRESSNUMMER 43, THE OTHER UNMARKED, MODELED BY J.J. KÄNDLER

Wearing puce collars with blue bows, their tails curled
4 in. (10.2 cm.) high (2)

$3,000-5,000

719

720

720

A PAIR OF MEISSEN PORCELAIN YELLOW-GROUND TWO-HANDLED CHOCOLATE CUPS, COVERS AND STANDS

CIRCA 1745, BLUE CROSSED SWORDS MARK AND GILT 49 TO EACH, PRESSNUMMER 63 TO SAUCERS

The cups painted to each side with quatrefoil cartouches showing couples in landscapes
4¾ in. (12 cm.) high overall (6)

$2,500-3,500

PROVENANCE
With J. Rochelle Thomas, London.
Lucy Truman Aldrich, Providence, Rhode Island, 1934-55.
The Estate of Lucy Truman Aldrich, acquired September 1955.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 148-149, no. 157.

721

A MEISSEN PORCELAIN TURQUOISE-GROUND CIRCULAR TWO-HANDLED ECUELLE, COVER AND STAND

CIRCA 1750, FAINT BLUE CROSSED SWORDS TO BASIN AND STAND, PUCE 4. TO BOWL, PRESSNUMMER 20 TO STAND

Painted with gilt-edged quatrefoil cartouches of *deutsche Blumen;* with a floral finial
8½ in. (21.6 cm.) diameter, the stand (3)

$2,500-3,500

PROVENANCE
With John D. Rockefeller, Jr., New York.
The Estate of John D. Rockefeller Jr., acquired May 1963.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 147, no. 156.

722

722

A PAIR OF MEISSEN PORCELAIN POT-POURRI VASES AND COVERS

CIRCA 1760, BLUE CROSSED SWORDS MARKS

Decorated with a lady holding a parasol and a gentleman with flowers standing beneath the handles; the central panels with sprays of polychrome flowers and foliage
11 in. (27.9 cm.) high overall (4)

$5,000-7,000

723

TWO MEISSEN PORCELAIN SUGAR-CASTERS AND THREADED COVERS

CIRCA 1750, BLUE CROSSED SWORD MARKS, ONE COVER AND CASTER INCISED 3

Of barrel shape, perforated on the top and decorated with alternating panels of scattered *deutsche Blumen* sprays and molded *Gotzkowsky erhabene Blumen* with flowers in low relief on white ground; branch handles; one caster with a gilt rim, the other plain
4¼ in. (10.8 cm.) high (4)

$2,000-4,000

PROVENANCE

Acquired from J. Rochelle Thomas, London, September 1949.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 149, no. 158.

723

724

724

A MATCHED PAIR OF MEISSEN PORCELAIN COMMEDIA DELL'ARTE FIGURES OF HARLEQUIN AND COLUMBINE AS MUSICIANS

CIRCA 1745, SHE WITH BLUE CROSSED SWORDS MARK

Harlequin as a bagpipe player with a drooping black moustache, Columbine playing a hurdy-gurdy
5½ in. (14 cm.) high, Harlequin (2)

$4,000-6,000

PROVENANCE
Acquired from Delomosne & Son, Ltd., London, October 1951.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 56, no. 29.

725

A PAIR OF MEISSEN PORCELAIN SWEETMEAT FIGURES

CIRCA 1746, FAINT BLUE CROSSED SWORDS MARK AT THE BACK OF EACH, MODELED BY J.F. EBERLEIN

Modeled as Turks seated on tree-stumps, holding shell-molded dishes before them
6¾ in. (17.1 cm.) high (2)

$5,000-7,000

PROVENANCE
Her Royal Highness, Princess Louise, Duchess of Fife, Princess Royal of England, d. 1931.
With J. Rochelle Thomas, London.
John D. Rockefeller Jr., New York, 1932-60.
The Estate of John D. Rockefeller Jr., acquired in May 1963.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 137, no. 146.

725

726

726

TWO PAIRS OF MEISSEN PORCELAIN CANDLESTICKS

CIRCA 1800, BLUE CROSSED SWORDS AND STAR MARKS, INCISED 5. AND B.

Molded with stylized leaves, painted with bands of birds perched on branches, alternating with loose bouquets of flowers between bands of flower sprigs and insects, one pair pink, the other more purple
10 in. (25.3 cm.) high (4)

$5,000-7,000

727

A MEISSEN PORCELAIN COMPOSITE FIGURE GROUP

CIRCA 1760, BLUE CROSSED SWORDS MARK

Modeled as four dancing children encircling a central Corinthian column, likely substituting for a tree
14½ in. (37.2 cm.) high

$2,000-3,000

PROVENANCE
Acquired from the Estate of Abby R. Mauzé, New York, 1976.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts*, New York, vol. IV, 1992, p. 123, no. 131.

"My sister Abby had a fine collection of English and European porcelain, most of which she acquired from the Antique Porcelain Company over a number of years. This particular candlestick with maypole dancers was in the living room of her apartment at 1 Beekman Place, where I often admired it."

—DAVID ROCKEFELLER

727

728

728

TWO MEISSEN PORCELAIN FIGURE GROUPS EMBLEMATIC OF AIR AND FIRE

CIRCA 1745, MODELED BY J.J. KÄNDLER

From a set of the Four Elements, each as a female nude with putto attendant, Air on a pink-tinted cloud base, a dove perched on her raised left hand, her right hand grasping the neck of a white peacock, a putto beside her holding a pair of bellows, Fire seated before a large flame and column of smoke, the putto stands before the bonfire with a torch
7¼ in. (18.4 cm.) high, Fire (2)

$3,000-5,000

PROVENANCE
With J. Rochelle Thomas, London.
John D. Rockefeller Jr., New York, 1932-60.
The Estate of John D. Rockefeller, acquired May 1963.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 37-38, no. 12.

729

A PAIR OF MEISSEN PORCELAIN FIGURAL CANDLESTICKS EMBLEMATIC OF WATER

CIRCA 1755, BLUE CROSSED SWORDS MARKS, PROBABLY MODELED BY J.J. KÄNDLER AND F.E. MEYER

Each modeled with putti, one pair with a crayfish, the other with a fish
10⅞ in. (17.6 cm.) high (2)

$3,000-5,000

PROVENANCE
With J. Rochelle Thomas, London.
Abby Aldrich Rockefeller, New York, 1936-48.
Winthrop Rockefeller, 1958-73.
The Estate of Winthrop Rockefeller, acquired August 1974.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 122, no. 130.

729

730

A SET OF FOUR MEISSEN PORCELAIN FIGURAL CANDLESTICKS EMBLEMATIC OF THE SEASONS

CIRCA 1750-55, EACH WITH BLUE CROSSED SWORDS MARKS

Each figure holding a symbol of their season, the *rocaille* molded candlesticks applied with flowers, sheaves of wheat, grapes and icicles
11⅞ in. (30.2 cm.) high (4)

$8,000-12,000

PROVENANCE
Acquired from J. Rochelle Thomas, London, January 1947, by David & Peggy Rockefeller as a gift for Abby Aldrich Rockefeller.
Abby Aldrich Rockefeller, New York, 1947-48.
The Estate of Abby Aldrich Rockefeller, acquired 1958.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 40-41, no. 14.

For two of these models, Summer and Autumn, at Waddeson Manor, see R.J. Charleston, *The James A. de Rothschild Collection at Waddeson Manor, Meissen and Continental Porcelain,* London, 1971, pp. 122-3, no. 35.

731

A PAIR OF MEISSEN PORCELAIN TOBACCO JARS AND COVERS

MID-19TH CENTURY, BLUE CROSSED SWORDS MARK TO BACK EDGE OF ONE AND TO THE UNDERSIDE OF THE OTHER

With molded foliate decoration and reserve panels depicting Watteauesque figures within landscape scenes, the covers with peony knops
8 in. (20.3 cm.) high (4)

$2,500-3,500

PROVENANCE
The collection of Baroness Burton, Burton-on-Trent, England.
Purchased from J. Rochelle Thomas, June 1953.

731

732

AN ASSEMBLED GERMAN SILVER-MOUNTED MEISSEN PORCELAIN PART FLATWARE SET

THE PORCELAIN LATE 18TH/EARLY 19TH CENTURY, THE SILVER MOUNTS CIRCA 1900, MAKER'S MARK ME

Comprising: twelve knives, the silver blades pierced and chased with a fox chasing a hare; and eleven forks, the handles modeled as dolphins, the silver-gilt with a *rocaille* stem; with a fitted box
8¾ in. (22 cm.) long, the knives (23)

$1,000-1,500

PROVENANCE
The collection of Mrs. B.P. Bykowsky, 12 rue Cambacéres, Paris.
Acquired from Alexander Popoff & Cie., Paris, July 1956.

LITERATURE
W. Adelson *et al., The David and Peggy Rockefeller Collection: Supplement,* New York, vol. V, 2015, p. 163, no. 67.

732

733

A MEISSEN PORCELAIN PART SERVICE

CIRCA 1800, BLUE CROSSED SWORDS AND STAR MARKS, VARIOUS PRESSNUMMERN

Painted with 'Rothschild' birds in branches surrounded by insects, within borders of ribbon-tied flower-swags, comprising: two oval two-handled vegetable tureens, covers and stands; a shaped circular salad bowl; a shaped oval dish; four leaf-shaped dishes; two shaped circular dishes; an oval two-handled sugar-bowl and a cover; and four candlesticks

10½ in. (26.8 cm.) wide, the bowl (20)

$5,000-7,000

PROVENANCE

With J. Rochelle Thomas, London.
Lucy Truman Aldrich, Providence, Rhode Island 1935-55.
The Estate of Lucy Truman Aldrich, a bequest to David Rockefeller, 1955.

LITERATURE

D. Fennimore *et al.*, *The David and Peggy Rockefeller Collection: Decorative Arts*, New York, vol. IV, 1992, pp. 156-157, no. 168.

734

734

A PAIR OF HÖCHST PORCELAIN FIGURES OF MINERVA AND CERES

CIRCA 1755, EACH INCISED IR

Minerva wearing a helmet, a shield and a trident, looking dexter; Ceres wearing a yellow wreath of wheat in her hair and carrying a cornucopia, holding a plough
13 in. (33 cm.) high (2)

$6,000-8,000

PROVENANCE
Acquired from Symons Galleries, New York, 1936.
The Estate of Abby Aldrich Rockefeller, 1936- 58.

Another of this Höchst model of Minerva is in the collection of the Victoria & Albert Museum, London (museum no. C.94-1931).

735

A CONTINENTAL PORCELAIN FIGURE OF A LADY

CIRCA 1780, INDISTINCT BLUE MARK, PROBABLY KELSTERBACH

Modeled standing on a rocky base
8 in. (20.3 cm.) high

$3,000-5,000

PROVENANCE
With Hyam and Co., London.
With Lucy Truman Aldrich, Providence, Rhode Island 1937-55.
Estate of Lucy Truman Aldrich, acquired September 1955.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 53, no. 26.

735

736

A FURSTENBERG PORCELAIN COMMEDIA DELL' ARTE FIGURE OF 'PANTALOONE'

CIRCA 1752, INCISED SCRIPT I. OR J. / .N.F., PAINTED 32, MODELED BY SIMON FEILNER

Modeled as a woman in the guise of Pantalone, wearing a pearl necklace and ermine-lined cap
8 in. (20.2 cm.) high

$10,000-15,000

PROVENANCE
Lucy Truman Aldrich, Providence, Rhode Island.
Winthrop Rockefeller, 1955-73.

For another example of this rare model in the Pfleuger collection and formerly in the Blohm collection, identified as 'Pantaloone,' see H. Morely-Fletcher, *Early European Porcelain & Faience as Collected by Kiyi and Edward Pfleuger*, vol. I, London, 1993, pp. 140-1.

736

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737

A LUDWIGSBURG PORCELAIN GROUP OF A TURK AND COMPANION

CIRCA 1765, BLUE CONJOINED C'S MARK AT THE BACK, INCISED ST

Modeled standing, he presenting a flower
4¾ in. (12 cm.) high

$2,000-3,000

PROVENANCE
Acquired from J. Rochelle Thomas, London, 1949.

■~738

A GEORGE III SATINWOOD, PADOUK AND TULIPWOOD BREAKFRONT BOOKCASE

POSSIBLY BY MAYHEW & INCE, CIRCA 1775

The molded cornice above an inlaid sycamore fluted frieze with roundels, above two pairs of astragal glazed doors enclosing watered silk lined shelves, flanked by a conforming single door, the strung base with three cupboard doors inlaid with oval panels enclosing an adjustable shelf, on a plinth base
95 in. (241.5 cm.) high, 71¼ in. (181 cm.) wide, 18½ in. (47 cm.) deep

$8,000-12,000

PROVENANCE
Acquired from Needham's Antiques, New York, August 1956.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 265-266, no. 267.

This bookcase is possibly by the Golden Square cabinet-making partnership of John Mayhew (d. 1811) and William Ince (d. 1804), one of the leading marquetry specialists of the period, based on stylistic affinities with furniture from their identified commissions. Related oval paterae are found on a pair of carved mahogany corner tables with ebonised borders, attributed to Mayhew & Ince, c. 1780, supplied to the 4th Duke of Marlborough, and comparable, simulated fluting in marquetry appears on a pair of rosewood and marquetry commodes, part of the same commission (H. Roberts, 'Nicely Fitted Up': Furniture for the 4th Duke of Marlborough, *Furniture History,* 1994, pp. 138-139, figs. 27 and 29). The Marlborough commodes also demonstrate the firm's use of striking and contrasting veneers featured on this bookcase, exemplified in a pair of commodes of 1761, commissioned by the 6th Earl of Coventry, at Croome Court, Worcestershire (Earl of Coventry and Trustees of the Croome Estate).

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A LOUIS XV GREY-PAINTED MARQUISE

BY ETIENNE MEUNIER, CIRCA 1760

The padded back, arms and seat covered in yellow striped cotton, stamped *E. MEUNIER* to back seat rail, with inventory label inscribed *D.R. 53.1877*

$1,000-1,500

PROVENANCE

Mrs. John E. Rovensky; Parke-Bernet Galleries, New York, 18 January 1957, lot 782.
Acquired through Arthur S. Vernay.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 346, no.387.

The first and most notable of the family of *menuisiers*, Etienne Meunier had his *atelier* on the rue de Cléry. He was active during the reign of Louis XV until the early 1770s, though his *maîtrise* date is not recorded.

■740

A PAIR OF GEORGE III MAHOGANY CENTER TABLES

CIRCA 1780

Each with molded rounded rectangular top above a waved frieze on square tapering legs, each with inventory label inscribed *D.R. 52.1425* or *D.R. 52.1426*
25¼ in. (64 cm.) high, 20 in. (51 cm.) wide, 15¾ in. (40 cm.) deep (2)

$1,500-2,500

PROVENANCE

Acquired from Stuart and Turner, London, 1949.

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A GEORGE II GILTWOOD MIRROR

CIRCA 1760

The later plate within foliate-carved C and S scrolled borders, with asymmetrical foliate carved cresting, inscribed in chalk *452*
47 in. (119.5 cm.) high, 26½ in. (67.5 cm.) wide

$5,000-8,000

PROVENANCE
Acquired from Stuart and Turner, London, October 1952.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 311, no. 329.

741

■742

A SET OF FOUR ITALIAN RED-PAINTED AND PARCEL-GILT SIDE CHAIRS

TUSCANY, LATE 18TH/EARLY 19TH CENTURY

Each pierced circular back with pointed ears above an over-upholstered concave seat on tapering square legs (4)

$2,000-3,000

PROVENANCE
Acquired from Foster-Gwin Antiques, San Francisco, 2010.

LITERATURE
W. Adelson *et al., The David and Peggy Rockefeller Collection: Supplement,* New York, 2015, vol. V, p. 187, no. 82.

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A NORTH EUROPEAN KARELIAN BIRCH AND TULIPWOOD TWO-TIER WORK TABLE

CIRCA 1800

With hinged oval top raised on a pair of trestle supports above a hinged demi-lune shelf, with inventory label inscribed *DR 52.1429*
29½ in. (75 cm.) high, 24 in. (61 cm.) wide, 16½ in. (42 cm.) deep

$1,000-1,500

PROVENANCE
Estate of John D. Rockefeller Jr., acquired 1971.

■744

A PAIR OF FRENCH BLACK AND GILT-JAPANNED ENCOIGNURES

INCORPORATING 18TH CENTURY ELEMENTS

Each with serpentine *breche d'alep* marble top, over a cupboard door decorated with figures in a garden landscape, enclosing a removable shelf, with French and Co. inventory number *30269*, with inventory label inscribed *D.R. 51.1026*
34½ in. (87.5 cm.) high, 28½ in. (72.5 cm.) wide, 20½ in. (52 cm.) deep (2)

$2,000-3,000

PROVENANCE
The collection of Bernard Boutet de Monvel.
Mrs. Millhaiser, purchased by French and Company Inc., New York, 20 April 1927.
With French and Company, Inc., New York.
Sold to Mrs. E. M. Patterson, 8 August 1936.
Parke-Bernet Galleries, Inc., New York, acquired in 1949.

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A PAIR OF EMPIRE ORMOLU-MOUNTED PATINATED BRONZE SPHINXES

EARLY 19TH CENTURY

Each on a shaped white marble base
4½ in. (11.5 cm.) high, 7¼ in. (18.5 cm.) wide, 3¾ in. (9.5 cm.) deep (2)

$3,000-5,000

■746

A PAIR OF CHARLES X ORMOLU CASSOLETTES, MOUNTED AS LAMPS

CIRCA 1820

Each with guilloché banding and fluted bases, electrified
27 in. (68.5) high, including fitments (2)

$2,000-3,000

PROVENANCE
Acquired from Elinor Merrell, New York, January 1949.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 359, no. 400.

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A WORCESTER PORCELAIN 'BLUE SCALE' SHALLOW BOWL

CIRCA 1770, BLUE SEAL MARK

Spirally molded, painted to the center with a vignette of birds, surrounded by various insects including butterflies
10⅛ in. (25.8 cm.) wide

$2,000-3,000

PROVENANCE
Acquired from James A. Lewis and Son, Ltd., New York, 1957.

748

TWO WORCESTER PORCELAIN BASKETS, PIERCED COVERS AND TWO STANDS

CIRCA 1770, BLUE SQUARE SEAL MARKS TO THE BASKET AND SCRIPT 10 TO ONE COVER

The interior of the baskets decorated with gilt cartouches reserved against a 'blue scale' ground, both decorated with panels of flowers, one also with birds and butterflies
9¾ in. (24.8 cm.) wide, the stands (6)

$3,000-5,000

PROVENANCE
Acquired from J. Rochelle Thomas, New York, December 1957.

LITERATURE
D. Fennimore *et al.*, *The David and Peggy Rockefeller Collection: Decorative Arts*, New York, 1992, vol. IV, pp. 139-40, no. 148.

These baskets were most likely used to store chestnuts. For an example of a similar pair of baskets, see Christie's, London, 8 December 1980, lot 14.

748

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A WORCESTER PORCELAIN PART DESSERT SERVICE

CIRCA 1775, BLUE CRESCENT MARKS

Of 'Lord Henry Thynne' type, each painted with a central landscape cartouche reserved within a turquoise chain pattern, the cobalt-blue border alternating variant gilt patterns and suspending fruit swags, comprising: two ice pails, covers and liners; a footed compote; two large square dishes; two medium square dishes; three smaller square dishes; two oval sauce tureen stands; four kidney-shaped dishes; two fluted oval dishes; fourteen scalloped plates; *together with* a Worcester fluted tea service, of similar date and decoration, the border gilt with a chain pattern, including: a teapot and cover; a sugar-bowl and cover; a cream-jug; a tea canister and cover; a waste bowl; nine teacups and saucers; and five coffee-cups

11⅜ in. (28.7 cm.) long, the compote (67)

$20,000-30,000

PROVENANCE

Acquired from Delomonse & Son, Ltd., London, as an anniversary gift from David to Peggy Rockefeller, May and July 1954 (the dessert service).
The Lady Ludlow collection (the tea and coffee service).
With the Antique Porcelain Co., London, acquired through Delomosne & Son, Ltd., London, as a Christmas gift from David to Peggy Rockefeller, November 1954 (the tea and coffee service).
With Cecil Davis, London, October 1951 (the tea canister).

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts*, New York, 1992, vol. IV, pp, 170-171, no. 184.

750

750
FOUR WORCESTER PORCELAIN 'BLUE SCALE' SOUP PLATES

THIRD QUARTER 18TH CENTURY, BLUE PSEUDO SEAL FRET MARKS, THE DECORATION ATTRIBUTED TO THE WORKSHOP OF JAMES GILES

Each finely painted with birds, butterflies and insects within gilt cartouches, the centers with fruit
8¾ in. (22.1 cm.) diameter (4)

$2,000-3,000

PROVENANCE
Acquired from Plummer, New York, January 1951.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 168, no. 182.

751
A WORCESTER PORCELAIN 'BLUE SCALE' CABBAGE-LEAF MOLDED JUG

CIRCA 1770, BLUE PSEUDO-CHINESE FRET MARK

Molded with cabbage leaf design, mask spout and scroll handle, painted with panels of exotic Fancy birds and insects
9 in. (22.9 cm.) high

$400-600

PROVENANCE
Acquired from Delomosne & Sons, Ltd., London, 1949.

751

752

752
AN ASSEMBLED WORCESTER PORCELAIN 'BLUE SCALE' PART SERVICE

THIRD QUARTER 18TH CENTURY, BLUE PSEDUO SEAL FRET MARKS

Each finely painted with birds, butterflies and insects within gilt cartouches, comprising: six lobed soup plates and fourteen scalloped dessert or pudding dishes
8¾ in. (22.1 cm.) diameter, the soup plates (20)

$5,000-7,000

PROVENANCE
Acquired from Plummer, New York, January 1951 (the soup plates).
Acquired from J. Rochelle Thomas, London, April 1953 (the dessert dishes).

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 168, no. 182.

■~753

A GEORGE III HAREWOOD, SATINWOOD, TULIPWOOD, KINGWOOD AND MARQUETRY COMMODE

IN THE MANNER OF JOHN COBB, CIRCA 1770

The serpentine top centered by an oval inlaid with paterae flanked by foliage, above a pair of cupboard doors centered with medallions of flowers, enclosing four compartments, on slightly splayed feet, with inventory label inscribed *D.R. 51.1020*
33¾ in. (85.5 cm.) high, 46 in. (117 cm.) wide, 25½ in. (65 cm.) deep

$10,000-15,000

PROVENANCE
Acquired from Cecil Turner, The Dower House, Newbury, July 1947.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 301, no. 316.

The general form for this commode relates to one constructed in the 1760s for Thomas Villiers, Baron Hyde of Hindon, later 1st Earl of Clarendon (d. 1786), and attributed to the Court cabinet-maker, John Cobb of St. Martin's Lane (L. Wood, *Catalogue of Commodes,* London, 1994, pp. 88-90, figs. i-vii). The Clarendon commode, now in the Lady Lever Art Gallery, also features medallions of beribboned bouquets in hollow-cornered tablets. It belongs to a group of related commodes which have all been attributed to Cobb on the basis of comparison with a commode by him at Corsham Court, supplied to Paul Methuen in 1772 (*ibid.*, figs. *75-77*). Several of the commodes in the group share the same distinctive reeded carrying-handles with oak-leaf backplates that are associated with the work of Cobb and seen on other commodes by him, including the Alscot Park commode, supplied by Cobb in 1766 (*ibid.*, figs. 82, 83, 85, 91 and 35). A similar commode sold Christie's, London, 9 June 2011, lot 339.

"When Aunt Lucy was feeling in an especially outgoing and affectionate mood, she would sometimes ask us if there were two or three things in her collection that we would like most particularly to have her leave us. One which I mentioned was the "Bengal Tiger" service, and, in fact, she did leave it to me outright in her will rather than including it in the general items available for distribution to twenty of her relatives. Prior to this gift, Peggy and I had bought dinner and dessert pieces of this same pattern but made during the later chamberlain period of the Worcester factory."

—DAVID ROCKEFELLER

QUIS · PROHIBEAT · SPERARE · MELIORA

754

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A WORCESTER (FLIGHT, BARR & BARR) PORCELAIN CRESTED GREEN-GROUND PART BREAKFAST SERVICE

SECOND QUARTER 19TH CENTURY, VARIATIONS OF IMPRESSED CROWN AND FBB MARK, VARIOUS INCISED NUMERALS

Painted with the crest of Baron Teynham and motto *Spes Mea in Deo* (My hope is in God), with wide apple-green borders and gilt scrolls and rims, comprising: eight breakfast plates; six breakfast-cups; eight breakfast-cup saucers; eight teacups and seven saucers; two plates; two bowls; a milk-jug; a cream-jug; a two-handled sugar-bowl; two muffineers and covers; and four oval platters
12¼ in. (31.2 cm.) wide, the oval platters (52)

$5,000-7,000

PROVENANCE
Acquired from J. Rochelle Thomas, November 1954.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 185, no. 194.

755

AN ASSEMBLED WORCESTER AND CHAMBERLAIN'S WORCESTER PORCELAIN 'BENGAL TIGER' PART DINNER-SERVICE

CIRCA 1770-1810, SOME PIECES WITH BLUE SEAL MARKS, OTHERS WITH SCRIPT CHAMBERLAIN'S WORCESTER MARKS

Each painted with stylized dragons in panels alternating with flowers, the Chamberlain's Worcester pieces with central armorials of Parker quartering Kentwood impaling Palmer, comprising: a two-handled oval soup-tureen, cover and stand; two two-handled ice-pails, liners and covers; two shaped square vegetable-tureens and covers; a large well-and-tree platter; two large oval platters, one smaller; two oval dishes; an oval bowl; two shell-shaped dishes; two flower-pots; ten soup-plates; sixteen dinner-plates with shaped rims; fifteen circular dinner-plates; seventeen starter-plates; two circular cake-plates; four shaped cake-plates; a small stand; two large saucers; two fluted coffee-cups; seven fluted teabowls; and three small fluted saucers
16 in. (40.6 cm.) wide overall, the tureen (112)

$20,000-30,000

PROVENANCE
Acquired from J. Rochelle Thomas, London, 1935, by Lucy Truman Alrdrich (the 18th century teawares).
Estate of Lucy T. Aldrich, bequest to David Rockefeller, 1955 (the 18th century teawares).
Most of the present service was purchased in various quantities from the following dealers and auctions: Richard Lehne, New York, 1944; A. Schmidt, New York, 1946; Carlton Antique Silver, New York, 1948; The Symons Galleries Inc., New York, 1949; Parke-Bernet Galleries, New York, 7 May 1949, lots 427 and 429 A; Delomosne & Son, London, 1949 and 1977; James Robinson, New York, 1955 and 1967.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 173-174, no. 186.

This decoration on this service is alternatively known as the 'Kylin', 'Bengal Tiger' and 'Dragon and Compartments' pattern. Taken directly from an early 18th century Chinese *famille verte* design of the Kangxi period, it proved to be extremely popular and was produced at Worcester, Coalport, Spode, and other English factories.

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A PAIR OF GEORGE III LACQUERED-BRASS MOUNTED HAREWOOD, HOLLY, AMARANTH AND TULIPWOOD MARQUETRY COMMODES

ATTRIBUTED TO MAYHEW AND INCE, CIRCA 1775

Each serpentine top inlaid with scrolling flowers, above two drawers veneered to simulate a single panel inlaid with a flower-filled basket suspended from husk garlands, the stiles and tapering legs inlaid with pendant husks, each with a small label typed *DR*
35 in. (89 cm.) high, 38¾ in. (98.5 cm.) wide, 19¾ in. (50 cm.) deep (2)

$60,000-100,000

PROVENANCE
With Frank Partridge, New York.
Acquired by John D. Rockefeller, Jr. in 1922
John D. Rockefeller, Jr., 1922-1960, formerly at Kykuit.
Estate of John D. Rockefeller, Jr., acquired May 1963.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 302-303, no. 317.

"This pair of commodes was in Mother's sitting room on the second floor at Kykuit... They are among the finest pieces of furniture we own and look very well in the small hall outside the library at Hudson Pines."

—DAVID ROCKEFELLER

These fine George III commodes have characteristics of some of the leading 18th century London cabinet-making firms, including John Cobb and John Linnell, but perhaps most strongly Mayhew and Ince.

The overall form suggests that the commodes were made in the transitional period between the rococo and neoclassical styles. The form, though somewhat serpentine has straight squared legs. The motifs in the marquetry are also neoclassical, and yet exhibit a somewhat free 'rococo' hand.

Each top of the table is centered by a lily of the valley floral spray and flanked by garlands of roses. The lily of the valley is also included in the basket of flowering foliage to the fronts of the commodes. Symbolically, the lily of the valley motif can be interpreted as directly related to the Tree of Life planted in the Garden of Eden. Since it is the lily denoting Christ, it symbolizes the restoration of pure life, the promise of immortality, and salvation. The lily of the valley motif and floral garland motifs were probably derived from French print sources of the mid-18th century and similar bouquets are seen in the marquetry of Parisian ébénistes of the 1760s.

The overall hand of the marquetry is similar to that on a group of commodes traditionally attributed to Mayhew and Ince including one from the collection of Olaf Hambro, of Linton Park, sold most recently, Christie's, London, 5 July 1990, lot 141; one from the collection of Martin Summers (illustrated, Anthony Coleridge, *Chippendale Furniture*, London, 1968, pl. 45); one formerly in the collection of Lady Russell (illustrated, Percy Macquoid, *The Age of Satinwood*, London 1908, pl. 11); one in the collection of the late Margharita, Lady Howard de Walden, sold Sotheby's, London, 2 December 1977, lot 93; one in the collection of the Metropolitan Museum of Art, New York (illustrated, Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, London, 1924, vol. II, p. 136, fig. 15 and in Anthony Coleridge, *op. cit.* pl. 43); one in the collection of Sir Michael Sobell (the top illustrated in Anthony Coleridge, *op. cit.* pl. 44); and especially to one which was with Hotspur Ltd. (illustrated, Goodison and Kern, Hotspur: *Eighty Years of Antiques Dealing*, London, 2004, pp. 224-25).

Like to the present commodes, the Hotspur commode, has draped husk swags which pierce the cross-banded borders. The handling of the roses in the marquetry is also incredibly similar. It is interesting that the present commodes have a rococo style foliate escutcheon at the center of the fluted frieze. This escutcheon is nearly identical to those found on the group of aforementioned commodes.

The use of draped husks is not exclusive to Mayhew and Ince. This marquetry is very similar to that on a commode and two pedestals at Corsham Court supplied by John Cobb in 1772 for Paul Metheun which have become seminal to his identification as a maker of the highest quality furniture, often incorporating a variety of exotic timbers (Lucy Wood, *Catalogue of Commodes*, London: HMSO, 1994, p. 91, figs. *75-77*). A group of commodes has very similar marquetry including one from the

collections of Lord Tweedmouth, Col. Mulliner and Lord Lever, *ibid.*, p. 93, figs. 81-82, Lord Leverhulme and Lord Henry Thynne, *ibid.*, p. 94, figs. 83-85, and Lord Leverhulme and Captain Herbert H. Wilson, *ibid.*, figs. 86-87. Once again, these motifs are derived from the paintings and designs of French artists and architects, such as Greuze, Vien and Neufforge and seen in the marquetry furniture of Oeben and Garnier. These commodes show that Cobb, like Mayhew and Ince, draw the bow-tied ribbons piercing the cross-banding, a motif shared with the present commodes.

The commodes are very similar to a pair of side tables from the Collection of Patricia Kluge, sold Sotheby's house sale, 8-9 June, 2010, lot 102, and to a pair of side tables without mounts but with seemingly identical marquetry to the frieze and legs was sold, Anderson Art Association Anderson Galleries Inc., *The Contents of Ophir Hall, Residence of Mrs. Whitelaw Reid,* May 14-18, 1935, lot 637. A larger single table was advertised by Frank Partridge in *Country Life,* April 12, 1919, p. *iv,* with a large marquetry urn to the top, the frieze and legs with almost identical marquetry, the legs cuffed at the bottom. Whilst this group has draped husk swags, they also have almost identical oval flower-head patera to the present commodes. It is also interesting that the marquetry of the legs of these tables continues through the lacquered brass collars. Lastly, these tables have beautiful lily of the valley floral sprays to the tops and the shape of the frieze of these tables and the cross-banded edges are identical to the present commodes. It is arguable that the cabinet-maker who made these tables also may have made the commodes.

Another possibility is an attribution of John Linnell (1729-96), one of the leading London upholsterers and cabinet-makers of the period, in conjunction with Christopher Fuhrlogh (1737-*circa* 1787), a Paris-trained cabinet-maker from Sweden. Fuhrlogh probably joined Linnell's firm in either 1766 or 1767 after having spent almost a year in Paris in the circle around the just-deceased Jean Francois Oeben (1721-63) and his younger brother Simon (*circa* 1725-86) (L. Wood, 'A Bonheur-du-jour at Stourhead: the work of John Linnell and Christopher Fuhrlohg', *Furniture History,* vol. 43, 2007, p. 59). Between 1771 and 1772, Fuhrlogh left the Linnell workshop to set up his own cabinet-making business but thereafter the pair evidently collaborated on a number of pieces.

Linnell executed a number of 'French' transitional form commodes combined with neoclassical and rococo ornamentation, together with the use of striking contrasting veneers. The pictorial marquetry within a central dark ground cartouche is similar to that of a commode attributed to Linnell, *circa* 1765-70, now in The Lady Lever Art Gallery (H. Hayward, P. Kirkham, *William and John Linnell,* London, 1980, p. 52, fig. 107). This motif was used on a pair of 'French' Louis XV style serpentine and marquetry commodes discussed in Hayward, 'A Fine Pair of Commodes by John Linnell', *Partridge Summer Exhibition Catalogue,* 1985, pp.30-2, 50-51, and sold Sotheby's, London, 8 December 2004, lot 24.

The inclusion of naturalistic floral and foliate marquetry in Linnell's characteristic painterly style 'where he creates the impression of drawing the picture freehand, directly into the wood' (Wood, *op. cit.,* p. 59) is very similar to the free hand that executed the marquetry on the present commodes. The overall marquetry is similar in feel to a pair of marquetry commodes by Linnell, made for Robert Child, *circa* 1765 (Hayward, Kirkham, *op. cit.,* p. 51, fig. 104). Furthermore, the flower-filled basket inlaid into the centers of these commodes seems to be a recurring motif in Linnell's work, and appears on much of the firm's carved giltwood overmantel and pier glasses, such as on Lady Coventry's Dressing Mirror, sold Christie's, London, 23 May 2012, lot 100.

Lastly, the inclusion of marquetry fluting flanked by oval paterae on these commodes is very similar to that on a pair of card-tables made for Alnwick Castle, *circa* 1765 (*ibid.,* p. 141, fig. 279) and to a pair of card-tables at Kedleston Hall, Derbyshire (NT 108607.1; 2).

John Mayhew and William Ince's partnership was described 'one of the most significant, probably the longest lived but, as far as identified furniture is concerned, the least well documented of any of the major London cabinetmakers of the 18th century' (Beard and Gilbert, *The Dictionary of English Furniture Makers 1660-1840,* Leeds, 1986). John Cobb (*circa* 1715-1778) entered into partnership with the elder William Vile, the Royal cabinet-maker in 1751. He married Sukey Grendey in 1755 and became the son-in-law of the celebrated cabinet-maker Giles Grendey. Cobb continued in business for thirteen years after Vile's retirement in 1764. John Linnell was the eldest son of cabinet-maker William Linnell who encouraged his son's talent early on, sending him to the St. Martin's Lane school where he studied the new rococo style. John Linnell joined his father in business in 1754, assuming leadership of the business in 1763 after his father's demise.

■*757*

A PAIR OF GEORGE II GILTWOOD MIRRORS

CIRCA *1755*

Each with a cartouche-shaped branch-carved frame, with inventory label inscribed *DR.81.1007*
29 in. (74 cm.) high, 18 in. (46 cm.) wide (2)

$12,000-18,000

PROVENANCE
Acquired from Mallett & Sons, London, June 1953.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 311, no. 328.

Designs for similar mirror frames carved with ribbon-tied branches and flowerheads were published by many leading furniture makers of the 18th century. A related pair of mirrors from the collection of Patricia Kluge sold Sotheby's, New York, 8-9 June 2010, lot 486 ($72,100 including premium).

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A PAIR OF GEORGE II PINE WALL BRACKETS

POSSIBLY GERMAN, PROBABLY MID-18TH CENTURY, THE SHELVES LATER

Each in the form of fluted scallop shell, supported on the head of a wood nymph with floral headdress, each with inventory label inscribed *D.R. 54.3026* or *D.R. 54.3027* 13 in. (33 cm.) high, 10 in. (25.5 cm.) wide, 10½ in. (26.5 cm.) deep (2)

$5,000-8,000

PROVENANCE

Acquired from Stoner and Evans, Inc., London, 1950.

The brackets, with their female masks, recall the set of eight gilt gesso torcheres supplied in 1745-46 to Henry, 7th Viscount Irwin by the firm of James and Ann Pascall, carvers, gilders and picture-frame makers of 'The Golden Head', Long Acre, London (G.Beard & C.Gilbert, *Dictionary of English Furniture Makers 1660 – 1840,* Leeds, 1986, p. 679). Designed for the Gallery at Temple Newsam, Leeds, the torcheres along with a companion pair of side tables, were dispersed when Temple Newsam was sold by Lord Halifax in 1922 and in subsequent sales on 1939 and 1947 after which the suite was then gradually returned to Temple Newsam through various gifts and purchases. The last four torcheres were known in the collection of Walter P. Chrysler Junior in 1951, they were sold to a German collector in 1961 but then disappeared again until offered for sale in Zurich in 2007, at which time they were finally reunited with their counterparts. Writing at the time Anthony Wells-Cole described the female busts ` being subsumed into a mass of vegetation, seeming to depict the very moment that the nymph Syrinx was transformed into a bunch of reeds' as described in Ovid's *Metamorphoses (Furniture History* Newsletter, no.169, February 2008, p.3). The brackets offered here seem to be similarly inspired.

759

■759

A SET OF FOUR NORTH ITALIAN BLUE AND POLYCHROME-PAINTED SIDE CHAIRS

MID-18TH CENTURY

Each shaped serpentine cresting rail above a vasiform splat, the upholstered seat on cabriole legs joined by a shaped H-form stretcher, painted with floral sprays throughout, decoration refreshed, with inventory label inscribed *D.R. 53.1830, D.R. 53.1831, D.R. 53.1832* or *D.R. 53.1833* (4)

$4,000-6,000

PROVENANCE

Acquired from The Connoisseur, New York, January 1948.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 352, no. 394.

Pierre Bonnard, *Fleurs dans un pot de grès ou Intérieur, fleurs des champs*. Lot 40. ©2018 Artists Rights Society (ARS), New York / ADAGP, Paris

760

■760

A PAIR OF ENGLISH GILT-METAL-MOUNTED CUT-GLASS STORM LAMPS

19TH CENTURY AND ASSEMBLED

The feather cut-glass shade with serpentine rim, above a cast foliate support on a stepped square base
16¼ in. (41.5 cm.) high, 5½ in. (14 cm.) diameter (2)

$4,000-6,000

PROVENANCE
HRH Victoria Alexandra Alice, Princess Royal and Countess of Harewood, 1897-1965.
HRH Victoria Alexandra Alice, Princess Royal of England, removed from Harewood House, Leeds; Christie's, London, 12 July 1951, lot 45.
Acquired from Delomosne & Son, Ltd., London, September 1951.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 244-245, no. 250.

761

■761

A GEORGE II MAHOGANY TRIPOD TABLE

CIRCA 1760

The pie crust top tilting above a spiral fluted columnar stem, raised on acanthus-carved cabriole legs ending in claw and ball feet, with inventory label inscribed *DR 52.1442*
27½ in. (70 cm.) high, 25½ in. (64.5 cm) diameter

$3,000-5,000

PROVENANCE
Acquired from Stuart and Turner, London, 1947.

■762

A PAIR OF REGENCY INLAID-MAHOGANY CARD TABLES

EARLY 19TH CENTURY

Each with hinged crossbanded top opening to a baize-lined interior, the conforming frieze inlaid with panels, on turned tapering legs, with inventory label inscribed *DR 52.1257* or *DR 52.1258*
28¾ in. (73 cm.) high, 36 in. (91.5 cm.) wide, 17¾ in. (45 cm.) deep (2)

$6,000-9,000

PROVENANCE
Acquired from Stuart and Turner, London, November 1947.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 327, no. 354.

■763

A FEREGHAN CARPET

WEST PERSIA, CIRCA 1900

Approximately 18 ft. 8 in. x 12 ft. 10 in. (569 cm. x 391 cm.)

$8,000-12,000

PROVENANCE

Acquired from Whitbred and Ulmer, New York, 1948.

LITERATURE

W. Adelson et al., *The David and Peggy Rockefeller Collection*: Supplement, New York, 2015, vol. V, p. 249-250, no. 120 (illustrated in color, p. 249).

764

■764

AN EARLY GEORGE III MAHOGANY TRIPOD TABLE

CIRCA 1760, THE TOP LATER

The octagonal top with pierced fretwork gallery, the knees carved with husks and foliage, with inventory label inscribed *D.R. 52.1254*
28¾ in. (73 cm.) high, 27½ in. (70 cm.) wide

$2,000-3,000

PROVENANCE
Acquired from Stuart and Turner, London, 1947.

■~765

A GEORGE III PADOUK, SABICU, HOLLY AND KINGWOOD PEMBROKE TABLE

CIRCA 1775

The ebony and boxwood strung twin-flap top inlaid with patera, above a frieze drawer enclosing a gilt-tooled green leather writing slide, on square tapering legs
28 in. (71 cm.) high, 37½ in. (95 cm.) wide, 27½ in. (70 cm.) deep

$5,000-8,000

PROVENANCE
Anonymous sale; Christie's, New York, 18 October 2005, lot 549.
Acquired from Apter-Fredericks, London.

This pembroke table with its richly grained quarter-veneers and waved fan medallion centered by crossed leaves can be compared to a group of commodes and pembroke tables identified by Lucy Wood (*Catalogue of Commodes*, Woodbridge, 1994, no. 21, pp. 191-194). According to Wood, the maker of this group may have taken inspiration from Thomas Chippendale's work, noting the magnificent quarter-veneered and inlaid commode with reputed Duke of Wellington provenance (*op. cit*, no. 20, pp. 180-186), however this maker remains anonymous.

765

"In 1935 Cecil Turner took us to the opening of the Grosvenor House Antique Dealers' Fair and let us walk around for a half hour or so before the public was admitted. We saw this pair of chairs at the stall of Phillips of Hitchin and were very much drawn to them both because of their appealing design and the attractive needlework. We bought them on the spot."

—DAVID ROCKEFELLER

■766

A PAIR OF QUEEN ANNE WALNUT ARMCHAIRS

CIRCA 1710

Each tapering back and balloon-shaped seat covered in associated 18th century needlepoint, flanked by open outscrolled arms supported on drapery-carved legs ending in pad feet, with inventory label inscribed *D.R. 53.1865* (2)

$12,000-18,000

PROVENANCE
Acquired from Phillips of Hitchin, Hertfordshire, June 1953.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 279, no. 281.

The present chairs are most probably 'dressing chairs' which are described in 18th century inventories of furniture in bedchambers or dressing rooms. The chief characteristic of dressing chairs seem to be that they have armrests, their backs are low compared with the high-backed chairs at the time, they are either totally upholstered or have solid backs and lastly they either occur as single chair or pairs, not sets. Not only do 'dressing' chairs occur in inventories but also in furniture-maker's bills. The present chairs combine low padded backs above padded seats with arms all in walnut. The present chairs have curved armrests on faceted supports differing from other dressing chairs which often have 'shepherd's crook' arms. For a full discussion on dressing chairs, see Adam Bowett, *Early Georgian Furniture, 1715-1740,* Woodbridge, 2009, pp. 188-189. A nearly identical chair which was with Mallett & Son (Antiques) (America) Ltd. New York was exhibited at the Metropolitan Museum of Art, The Grand Gallery CINOA Exhibition, 19 October 1974 - 5 January 1975 and illustrated in the catalogue, p. 203, no. 198.

■767

A PAIR OF GEORGE III GILT-METAL MOUNTED JASPERWARE AND CUT-GLASS CANDLESTICKS

EARLY 19TH CENTURY

Each with cut-glass baluster nozzle and star shaped drip-pan, the jasperware column with Classical figures in relief, restorations and replacements
14 in. (35.5 cm.) high, 4½ in. (11.5 cm.) diameter (2)

$5,000-8,000

PROVENANCE
Acquired from Delomosne & Son, London, June 1990.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 244, no. 249.

768

768

A PAIR OF BOW PORCELAIN KAKIEMON HEXAGONAL VASES AND TWO COVERS

THE VASES CIRCA 1755

Each painted with long-tailed fantasy phoenixes perched among flowering plants
11½ in. (29.1 cm.) high (4)

$6,000-8,000

PROVENANCE
Acquired from Stoner & Evans, New York, October 1950.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 129, no. 137.

Compare the pair sold Christie's, London, 2 November 1981, lot 103.

769

TWO BOW PORCELAIN LEAF-SHAPED BUTTER-BOATS

CIRCA 1755

Each painted in the Kakiemon palette and style, with banded hedges
3½ in. (8.9 cm.) long (2)

$800-1,200

PROVENANCE
The collection of the Right Honorable Lord Roundway.
Acquired from Arthur S. Vernay, New York, November 1938.
The Estate of Abby Aldrich Rockefeller to Winthrop Rockefeller, 1958.
The Estate of Winthrop Rockefeller, August 1974.

769

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A PAIR OF BOW PORCELAIN MODELS OF A COCKEREL AND HEN

CIRCA 1760

Each standing on a *rocaille* molded base, she with two chicks at her feet
4 in. (10 cm.) high (2)

$2,000-3,000

PROVENANCE
Acquired from J. Rochelle Thomas, London, December 1957.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 90-91, no. 85.

A similar pair from the Lady Charlotte Schreiber Collection and purchased for £7 in 1873 is in the Victoria & Albert Museum, London (museum nos. 414:226-1885 and 414:226/A-1885 [Sch. I 60A]).

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A PAIR OF BOW PORCELAIN MINIATURE MODELS OF PIGEONS

CIRCA 1755

Modeled on small mound bases
1⅞ in. (4.8 cm.) high (2)

$2,000-3,000

PROVENANCE
Acquired from Needham's Antiques, New York, 1958 as a Christmas gift from David to Peggy Rockefeller.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 89, no. 82.

772

A BOW PORCELAIN MODEL OF A CORMORANT

CIRCA 1760

Modeled with wings outstretched, turning its head to one side, on a mound base applied with shells and seaweed
3⅞ in (9.8 cm.) high

$1,200-1,800

PROVENANCE
Anonymous sale; Parke-Bernet Galleries, New York, 2 December 1950, lot 605.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, vol. IV, 1992, p. 91, no. 86.

An example of this model is in The Metropolitan Museum of Art, New York (accession number 64.101.793).

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A BOW PORCELAIN MODEL OF A 'DISMAL HOUND'

CIRCA 1755-59

Seated on his haunches, on a low mound base with applied flowers and foliage
3¾ in. (9.5 cm.) high

$5,000-7,000

PROVENANCE

Acquired from Needham's Antiques, New York, December 1957, as a Christmas gift from David to Peggy Rockefeller.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 79, no. 69.

774

A PAIR OF BOW PORCELAIN FIGURES OF A SPORTSMAN AND COMPANION

CIRCA 1756

He modeled holding a gun and game, she with a dove perched on her hand, both with a hound at their feet
7 in. (17.8 cm.) high, the sportsman (2)

$2,000-3,000

PROVENANCE

Acquired from J. Rochelle Thomas, London, April 1951.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, vol. IV, 1992, pp. 60-61, no. 35.

774

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A PAIR OF BOW PORCELAIN MONKEY SWEATMEAT DISHES

CIRCA 1758

Each seated before a *rocaille* shell, its interior painted with flowers, he smoking a pipe, she gazing in the mirror
5¾ in. (14.6 cm.) high (2)

$4,000-6,000

PROVENANCE
Acquired from Deborah Gage, London, December 1995.

For another example of this rare pair, see A. Gabszewicz and G. Freeman, *Bow Porcelain, The Collection formed by Geoffrey Freeman*, London, 1982, p. 152, no. 254.

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"It is a small piece and is unlike any other Bow figure I am familiar with. I have always greatly enjoyed it. We have it in one of the niches in the dining room at 65th Street."

—DAVID ROCKEFELLER

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A BOW PORCELAIN FIGURE GROUP OF A BOY WITH MONKEY

CIRCA 1755-60, TWICE IMPRESSED T FOR THE REPAIRER TEBO

Modeled as a young boy in yellow drapery, offering an apple to a seated monkey
4 in. (10.1 cm.) long

$1,500-2,000

PROVENANCE
Acquired from Delomosne & Son, London, December 1966, as a Christmas gift to David from Peggy Rockefeller.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 60, no. 34.

777

A PAIR OF BOW PORCELAIN ELEMENT FIGURES EMBLEMATIC OF FIRE AND WATER

CIRCA 1765

Water personified as Neptune standing astride a dolphin, an overturned urn spilling water under his left arm; Fire as a woman, a phoenix in the flames at her feet
11 in. (28 cm.) high, Water (2)

$2,000-3,000

PROVENANCE
Acquired from J. Rochelle Thomas, London, September 1951.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 38-39, no. 13.

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TWO BOW PORCELAIN FIGURES OF NEPTUNE AND FLORA EMBLEMATIC OF EARTH AND WATER

CIRCA 1755-60

Flora modeled with a lion at her feet and flowers in her hands and hair, Neptune modeled with a sea monster at his feet
7⅝ in. (19.5 cm.) high, Flora (2)

$1,200-1,800

PROVENANCE
Acquired from J. Rochelle Thomas, London, September 1951.

LITERATURE
D. Fennimore, *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, vol. IV 1992, p. 47, no. 21.

For similar models see A. Gabszewicz and G. Freeman, *Bow Porcelain, The Collection formed by Geoffrey Freeman,* London, 1982, p. 139, pl. 228 and 229.

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TWO BOW PORCELAIN SHELL-FORM SWEETMEATS

CIRCA 1755

The bases applied with shells and seaweed, the three upturned shell-form dishes painted to the interiors with flower sprays, one with a floral border, the other with spearheads
4⅛ in. (10.5 cm.) high (2)

$3,000-5,000

PROVENANCE
Nelson A. Rockefeller collection; Sotheby's Parke-Bernet, New York, 11 April 1980, lots 63 and 64.

780

A DERBY PORCELAIN MYTHOLOGICAL CENTERPIECE AND STAND

CIRCA 1760-65, PATCH MARKS

Applied with seaweed and shells, modeled as two tiers of shell-form dishes painted with butterflies and flower sprigs, surmounted by a figure of Neptune
19⅜ in. (49.3 cm.) high (2)

$4,000-6,000

PROVENANCE
Acquired from Delomosne & Son, Ltd., London, October 1968, as a gift from David to Peggy Rockefeller.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, vol. IV, 1992, p. 138, no. 147.

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A GEORGE II STYLE GILTWOOD MIRROR

LATE 19TH CENTURY/EARLY 20TH CENTURY

The earlier rectangular plate with columnar borders with foliate carved garlands and pagoda form cresting
54¾ in. (139 cm.) high, 28¼ in. (72 cm.) wide

$3,000-5,000

PROVENANCE
Acquired from Mallett & Sons, London, October 1955.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 313, no. 332.

■782

A GEORGE III MAHOGANY LOWBOY

SECOND HALF 18TH CENTURY, THE TOP LATER

The later crossbanded top above three drawers, on cabriole legs, later brasses
29 in. (73.5 cm.) high, 38 in. (96.5 cm.) wide, 21½ in. (54.5 cm.) deep

$1,000-1,500

PROVENANCE
Acquired from Stuart & Turner, London.

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A PAIR OF GEORGE II GILTWOOD WALL BRACKETS

CIRCA 1755

Each demilune top edged with leaf tips and supported by an eagle perched on C-scrolls, with pendant sprays of flowers and leaves, with inventory label inscribed *D.R. 54.3022*
13½ in. (34.5 cm.) high, 8¼ in. (21 cm.) wide, 6½ in. (16.5 cm.) deep, each (2)

$3,000-5,000

PROVENANCE
Acquired from Mallett & Sons, London, June 1954.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 273, no. 275.

■784

A GEORGE III MAHOGANY CHEST-OF-DRAWERS

CIRCA 1765

The serpentine top above four graduated drawers flanked by stop-fluted corners, on shaped bracket feet, with inventory label inscribed *D.R. 51.1044*
35 in. (89 cm.) high, 38¾ in. (98.5 cm.) wide, 22¼ in. (56.5 cm.) deep

$5,000-8,000

PROVENANCE
J.L. Baccher.
Acquired from Stuart and Turner, London, 1954.

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A GEORGE II WALNUT STOOL

CIRCA 1730

The rectangular slip seat with rounded corners, the conforming apron raised on cabriole legs joined by an H-shaped stretcher, stamped *I*, with inventory label inscribed *DR. 53.1944*, with chalked number *94 100 (R)*
17½ in. (44.5 cm.) high, 24 in. (61 cm.) wide, 20 in. (51 cm.) deep

$3,000-5,000

■786

A PAIR OF GEORGE II MAHOGANY SIDE CHAIRS

CIRCA 1750

Each with vase-form splat, on cabochon-carved cabriole legs, numbered *III* or *XII*, with inventory label inscribed *DR 53.1938* or *DR 53.1939* (2)

$3,000-5,000

PROVENANCE
Acquired from Needham's Antiques, New York, March 1971.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 283, no. 288.

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A LONGTON HALL PORCELAIN THREE-VASE GARNITURE

CIRCA 1755

Each asymmetrically *rocaille* molded and painted with scattered butterflies and insects, applied allover with flowers and foliage, comprising: a large vase and cover; and a pair of small vases and covers
9½ in. (24 cm.) high, the largest (6)

$3,000-5,000

PROVENANCE
With J. Rochelle-Thomas, London.
Abby Aldrich Rockefeller, New York, 1938-48.
The Estate of Abby Aldrich Rockefeller, acquired February 1958.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 129-30, no. 138.

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TWO LONGTON HALL PORCELAIN FIGURES OF A GARDENER AND COMPANION

CIRCA 1755

The gardener modeled with a basket of flowers and an urn, the companion attending to a cat
8½ in. (20.5 cm.) high, the gardener (2)

$4,000-6,000

PROVENANCE
Mrs. William Babington Macaulay, New York.
With French & Co., New York.
Abby Aldrich Rockefeller, New York, 1937-48.
The Estate of Abby Aldrich Rockefeller, acquired February 1958.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 61-62, no. 36.

For another example of the gardener model in the Cecil Higgins Museum, identified as a flower-seller, see B. Watney, *Longton Hall Porcelain,* London, 1957, no. 61C.

789

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SIX LONGTON HALL PORCELAIN 'STRAWBERRY LEAF' PLATES

CIRCA 1755

Each painted with flowers in the manner of the 'Trembly Rose Painter,' the rims molded with fruiting strawberry vine
9 in. (22.7 cm.) diameter (6)

$4,000-6,000

PROVENANCE
Lucy Truman Aldrich, Providence, Rhode Island.
The Estate of Lucy Truman Aldrich, acquired September 1955.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 144-45, no. 154.

"This set of four Plymouth figures representing the four continents belonged to Aunt Lucy. We remember them well in her home, for she not infrequently put them on the dining room table as decoration."

—DAVID ROCKEFELLER

790

AN ASSEMBLED SET OF FOUR PLYMOUTH PORCELAIN FIGURES EMBLEMATIC OF THE CONTINENTS

CIRCA 1770

Africa modeled with a crocodile, lion and elephant at her feet; America with a quiver of arrows; Europe holding a book and paint palette; and Asia holding an urn, a camel at her feet
13 in. (33 cm.) high, America (4)

$12,000-18,000

PROVENANCE
Trapnell Collection, England.
With J. Rochelle Thomas, London.
Lucy Truman Aldrich, Providence, Rhode Island, 1938-55.
The Estate of Lucy Truman Aldrich, acquired September 1955.

LITERATURE
D. Fennimore *et al.*, *The David and Peggy Rockefeller Collection: Decorative Arts*, New York, vol. IV 1992, p. 49, no. 23.

The Plymouth factory was founded in 1768 by William Cookworthy (1705-80), an apothecary. It is surmised that these models, first known at Vauxhall, were brought to Plymouth by the former Vauxhall mold-maker Hammersley. Compare the four examples in the Victoria & Albert Museum, London (museum nos. 414:684-1885, 414:685-1885, C.553-1920 and C.555-1920).

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A MATCHED PAIR OF BRISTOL FIGURES OF A GOATHERD AND A MILKMAID

CIRCA 1772-74, HE INCISED TO FOR THE REPAIRER TEBO

Each modeled standing, he leaning against a fence, a goat under one arm, she resting against three stairs and holding a milk pail
10½ in. (26.5 cm.) high, the goatherd (2)

$5,000-8,000

PROVENANCE
Acquired from Stuart and Turner, London, November 1956.

LITERATURE
D. Fennimore *et al.*, *The David and Peggy Rockefeller Collection: Decorative Arts*, New York, 1992, vol. IV, p. 74, no. 55.

For another pair of these rare models, the male figure also incised *TO*, see F.S. Mackenna, *Champion's Bristol Porcelain*, Leigh-on-Sea, 1947, fig. 104. Tebo is recorded working at the Bristol factory from 1772-74.

792

A PAIR OF LIMOGES ENAMEL CANDLESTICKS, MOUNTED AS LAMPS

19TH CENTURY, IN THE MANNER OF PIERRE II NOUAILHER

Decorated with medallions enclosing portraits and a coat-of-arms, electrified, with inventory label inscribed *D.R. 92.1005.2*
11½ in. (29 cm.) high, including fitments (2)

$1,000-1,500

PROVENANCE
Purchased from Connoisseur, Inc., New York, January 1948.

792

■793

A GEORGE II SCARLET AND GILT-JAPANNED SIDE TABLE

CIRCA 1735, THE TOP APPARENTLY 18TH CENTURY, THE ASSOCIATED BASE ORIGINALLY VENEERED

The rectangular top with rounded corners, projecting over a case with deep frieze drawer and a shaped apron, on cabriole legs ending in pad feet, decorated with Chinese figures and birds in an extensive landscape with open pavilions and enriched with black and gold lattice panels, with inventory label inscribed *D.R. 52.1393*
27½ in. (70 cm.) high, 31 in. (78.5 cm.) wide, 20 in. (51 cm.) deep

$5,000-8,000

PROVENANCE
Acquired from Mallett & Sons, London, 1957.

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Pierre Bonnard, *Boulevard des Batignolles*. Lot 521 © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

■794

A GEORGE III MAHOGANY TRIPOD TABLE

THE BASE MID-18TH CENTURY, POSSIBLY RECARVED, THE TOP LATER

The circular dished top on cabriole legs carved with medallions and leaves and terminating in beaded scroll toes, the stem carved with floral motifs between the legs, with inventory label inscribed *D.R. 52.1440*
21½ in. (54.5 cm.) high, 10¾ in. (27.5 cm.) diameter

$1,000-1,500

PROVENANCE
With Frank Partridge, New York.
Acquired by John D. Rockefeller, Jr., New York in 1930.
John D. Rockefeller, Jr., 1930-1960.
Martha Baird Rockefeller, 1960-1971.
Estate of Martha Baird Rockefeller, acquired September 1971.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 321, no. 342.

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TWO PAIRS OF DUTCH WALNUT AND MARQUETRY SIDE CHAIRS

LATE 19TH CENTURY

Each with shaped splat, above cotton covered drop-in seat on cabriole front legs, with inventory label inscribed *D.R. 53.1800* (4)

$1,000-1,500

PROVENANCE
Mr. and Mrs. John D. Rockefeller, Jr., New York, formerly at Abeyton Lodge, Pocantico.
Gift from Abby Aldrich Rockefeller, Jr., New York, 1941.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 353, no. 396.

"Mother gave us this set of chairs in 1941, shortly after we were married. For many years they had been in my family's home at Pocantico, known as Abeyton Lodge, where I grew up. They are quite different from any other chairs that we have. At present, two of them are at the house on 65th Street, and the other two are in the hall outside our bedroom at Hudson Pines.

—DAVID ROCKEFELLER

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A COMPOSITE CHELSEA-DERBY PORCELAIN PART DESSERT SERVICE

CIRCA 1770, GOLD ANCHOR MARKS, THE FRUIT BASKET WITH CROWNED ANCHOR MARK

Painted with fruit and flowers to the center within garlands of flowers intertwined with blue ribbons and bows, gilt line rims, comprising: a two-handled fruit basket; two oval sauce-tureens, covers and stands; four shaped circular dishes; two kidney-shaped dishes; four scalloped oval dishes in two sizes; four eight-sided rectangular dishes; two scalloped oval bowls; and twenty-three dessert plates

11⅛ in. (28.4 cm.) wide, the fruit basket (46)

$4,000-6,000

PROVENANCE

Acquired from Cecil Davis, London, February 1950.

■797

A GEORGE II WALNUT LOWBOY

CIRCA 1730

The rectangular quarter-veneered top enriched with narrow inlay over three drawers, one drawer inscribed *9797* in yellow chalk

27¾ in. (70.5 cm.) high, 30 in. (76 cm.) wide, 18¾ in. (47.5 cm.) deep

$2,000-4,000

PROVENANCE

With Frank Partridge, New York.
Acquired by John D. Rockefeller, Jr., New York in 1952 formerly at 740 Park Avenue.
John D. Rockefeller, 1952-1960.
Martha Baird Rockefeller, 1960-1971.
Estate of Martha Baird Rockefeller, acquired in June 1971.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 327, no. 355.

797

798

■798

A REGENCY BLACK AND GILT-JAPANNED CHIFFONIER

CIRCA 1815

The top with three open shelves over a paneled cupboard door and a small drawer, decorated throughout with landscape scenes and figures, with inventory label inscribed *D.R. 15.1053*, the door and drawer front later added
46¼ in. (117.5 cm.) high, 18½ in. (47 cm.) wide, 10½ in. (26.5 cm.) deep

$500-800

PROVENANCE
Acquired from Mallet & Sons, London, 1955.

■799

A SET OF THREE GEORGE III BLACK AND GILT-PAINTED ARMCHAIRS

CIRCA 1790

Each with shield back, short shaped arms on downswept supports, the upholstered seat on square tapered legs, decorated with neoclassical motifs, one stamped *P* to one rail, one inscribed *Woodroffe*, inventory label inscribed *D.R. 53.1854, D.R. 53.1855*, or *DR 53.1856* (3)

$2,000-3,000

PROVENANCE
Acquired from Stuart and Turner, London, 1951.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 291, no. 303.

799

■800

A GEORGE II MAHOGANY BLACK AND CREAM PENWORK SIDE TABLE

CIRCA 1750, THE DECORATION ADDED

The shaped rectangular top decorated with scrolling flowers, on cabriole legs and faux-paw feet, with inventory label inscribed *D.R. 52.1349*
27 in. (68.5 cm.) high, 22¼ in. (56.5 cm.) wide, 14¾ in. (37.5 cm.) deep

$1,200-1,800

800

■~801

A GEORGE IV ROSEWOOD, BLACK-JAPANNED AND DECOUPAGE BREAKFRONT SIDE CABINET

SECOND QUARTER 19TH CENTURY

Decorated overall with figures, foliage and dragons, the central section with a shelf above a frieze drawer, the grill-inset cupboard doors enclosing a small drawer and shelves, with inventory label inscribed *D.R. 51.1024*, inscribed in yellow chalk to underside of drawer *B31527*, possibly previously with further superstructure, later slides
39½ in. (100.5 cm.) high, 36¾ in. (93.5 cm.) wide, 12½ in. (32 cm.) deep

$2,000-4,000

PROVENANCE
Acquired from Elsie McNeil, 1948.

801

■~802

A LATE REGENCY MAHOGANY, BIRD'S-EYE MAPLE AND INDIAN ROSEWOOD SOFA TABLE

CIRCA 1820

With rectangular rosewood-inlaid twin-flap top, above two drawers and false drawers to either side, with inventory label inscribed *D.R. 52.1319*
37¾ in. (70.5 cm.) high, 58¾ in. (149 cm.) wide, 29¾ in. (75.5 cm.) deep

$3,000-5,000

PROVENANCE
Acquired from Stuart and Turner, London, 1947.

■803

A GEORGE III MAHOGANY PEMBROKE TABLE

CIRCA 1780

With oval top above a frieze drawer on square tapering legs, with inventory label inscribed *D.R. 52.1321*
28 in. (71 cm.) high, 20 in. (51 cm.) wide, 32 in. (81.5 cm.) deep

$2,000-3,000

PROVENANCE
Acquired from Stuart and Turner, London, 1948.

803

■804

A PAIR OF GEORGE III GILTWOOD WINDOW BENCHES

CIRCA 1770

Each with an upholstered serpentine front seat with outscrolling arms and rosette terminals raised on leaf-carved and fluted turned tapered legs, one with French and Co. inventory number *75891* to underside
27¼ in. (69 cm.) high, 35 in. (89 cm.) wide, 15½ in. (39.5 cm.) deep (2)

$5,000-8,000

PROVENANCE
Sir Robert Hadfield (1858-1940), Parkhead House, near Sheffield, Yorkshire; Parke Bernet Gallery, New York, 19 February 1942, lot 453.
Mrs. Elizabeth C. Adams, purchased by French and Company Inc., New York, 27 February 1942.
From French and Company, Inc., New York, acquired December 1948.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 324, no. 348.

804

805

A PAIR OF CHELSEA PORCELAIN FABLE CANDLESTICKS, 'THE ASS AND THISTLES' AND 'THE DOG IN THE MANGER'

CIRCA 1765, GOLD ANCHOR MARKS

One modeled as *The Ass and Thistles,* the other as *The Dog in the Manger,* on scroll-molded bases, the candle nozzles lacking
10¼ in. (26 cm.) high (2)

$3,000-5,000

PROVENANCE
Acquired from Delomosne & Son, London, October 1958.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, vol. IV, 1992, pp. 127-128, no. 135.

Aesop, in his *Fables*, tells the story of 'The Ass and Thistles' in which an ass carries choice foods to his masters at harvest, stopping to pluck only a thistle for himself. In contrast, his 'The Dog in the Manger' recounts the tale of jealous dog who, though he cannot eat the cattle's grain himself, lies in the manger to prevent it being eaten.

805

806

A PAIR OF CHELSEA PORCELAIN 'HUNTING' BOCAGE CANDLESTICKS

CIRCA 1765, GOLD ANCHOR AND PATCH MARKS

One modeled as a boar, the other as a leopard, both being attacked by hounds, on scroll-molded bases
12½ in. (31.8 cm.) high approximately (2)

$3,000-5,000

PROVENANCE
With Stuart and Turner, London.
Acquired from Delomonse & Son, London, through the Antique Porcelain Co., New York, November 1953, as a present from David to Peggy Rockefeller.

LITERATURE
D. Fennimore, *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, vol. IV, 1992, p. 126, no. 134.

Two similar models with a boar and leopard are in the Metropolitan Museum of Art, New York (accession nos. 54.163.5 and 54.163.6).

806

807

807

A CHELSEA PORCELAIN FIGURE GROUP EMBLEMATIC OF AUTUMN AND WINTER

CIRCA 1765, GOLD ANCHOR MARK

Modeled as a pair of putti, one grasping a bunch of grapes, the other draped in a cloak and bending over a fire, on a scroll-molded base
10⅜ in. (26.3 cm.) high

$2,000-3,000

PROVENANCE
The Estate of Abby Aldrich Rockefeller distribution, acquired 1958.
The Estate of Winthrop Rockefeller, acquired August 1974.

808

A CHELSEA LARGE PORCELAIN FIGURE EMBLEMATIC OF TASTE

CIRCA 1765, GOLD ANCHOR MARK

Seated beneath fruiting tree branches, a basket of fruit on her lap
14 in. (35.6 cm.) high

$3,000-5,000

PROVENANCE
Acquired from Delomosne & Son, Ltd., London, September 1949.

LITERATURE
F. Severne Mackenna, *Chelsea Porcelain, The Gold Anchor Wares,* Leigh-on-Sea, 1952, pl. 46, no. 89.
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 48, no. 22.

808

809

809

A PAIR OF CHELSEA PORCELAIN FIGURES OF AN 'IMPERIAL SHEPHERD AND SHEPHERDESS'

CIRCA 1765, GOLD ANCHOR MARKS TO THE BACK

Modeled standing, he with a hound by his feet, she with a basket of flowers, on scroll-molded bases
11¾ in. (29.9 cm.) high, the shepherdess (2)

$3,000-5,000

PROVENANCE
Acquired from Delomosne & Son, Ltd., London, 1951.

810

A PAIR OF CHELSEA PORCELAIN FIGURES OF VAUXHALL SINGERS

CIRCA 1760, GOLD ANCHOR MARKS AT THE BACK

Each modeled standing, wearing a mask, a fur-lined robe and a sash suspending a gilt crescent moon, he with a feathered turban, she with a tasseled cap, on *rocaille* bases
12¾ in. (32.3 cm.) high (2)

$7,000-10,000

PROVENANCE
Acquired from Delomosne & Son, Ltd., London, 1952.

LITERATURE
For a similar pair, see F. Severne Mackenna, *Chelsea Porcelain: The Gold Anchor Wares*, Leigh-on-Sea, 1952, no. 108, pl. 56.

810

811

A PAIR OF CHELSEA PORCELAIN FIGURAL SWEETMEAT DISHES

CIRCA 1765, GOLD ANCHOR MARKS

Modeled as a gallant and his companion holding open the lids of baskets, hounds at their feet
8 in. (24 cm.) high (2)

$3,000-5,000

PROVENANCE
Abby Aldrich Rockefeller Collection.
The Estate of Winthrop Rockefeller, acquired August 1974.

811

812

■~812

A GEORGE III INLAID-MAHOGANY, HAREWOOD AND TULIPWOOD HANGING BOOKSHELF

CIRCA 1770

With three serpentine-fronted graduated open shelves, the lower shelf fitted with three small drawers, the bowed sides pierced with flutes, with a label inscribed *D.R. 51.1052*
26 in. (66 cm.) high, 22 in. (56 cm.) wide, 6 in. (15 cm.) deep

$300-500

PROVENANCE
Estate of Lucy Truman Aldrich, Providence, Rhode Island.
Acquired in 1955.

■813

A SET OF FIVE VICTORIAN POLYCHROME-PAINTED-SATINWOOD ARMCHAIRS

SECOND HALF 19TH CENTURY

Each with pierced splat painted with a vase issuing flowers, flanked by downswept arms, the caned seat raised on square tapering legs, each chair stamped *WH* and *AAA* in a pyramidal form, with later black chalk *E2696* to three chairs (5)

$3,000-5,000

PROVENANCE
Estate of John D. Rockefeller, Jr., 1963.

813

■814

A GEORGE III MAHOGANY CHEST-ON-CHEST

CIRCA 1780

The molded cornice above two short and three long graduated drawers, the lower section with three graduated drawers, on splayed bracket feet, with storage label inscribed *Mr. Streeter [?]/193 London./East Grinstead*
74¼ in. (188.5 cm.) high, 43¼ in. (110 cm.) wide, 20½ in. (52 cm.) deep

$2,000-3,000

PROVENANCE
Mr. Streeter, East Grinstead.
Acquired from Mrs. Farrand, 1946.

815

■815

AN ENGLISH NEEDLEPOINT CARPET

19TH CENTURY

Approximately 18 ft. 1 in. x 15 ft. 2 in. (551 cm. x 462 cm.)

$10,000-15,000

LITERATURE

W. Adelson et al., *The David and Peggy Rockefeller Collection*: Supplement, New York, 2015, vol. V, p. 257, no. 126 (illustrated in color, p. 257).

■816

AN ENGLISH WALNUT STOOL

THE LEGS 18TH CENTURY

On shell carved cabriole legs ending in hairy paw feet, with inventory label inscribed *DR 52.1862*

$2,000-3,000

PROVENANCE

Acquired from Stuart and Turner, London, March 1951.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 323, no. 347.

816

■817

AN IRISH GEORGE II MAHOGANY SIDE TABLE

CIRCA 1750, TOP AND BASE ASSOCIATED

The rectangular cross-banded top above a frieze drawer, on cabriole legs carved at the knees with C-scrolls and foliage with inventory label inscribed *D.R. 52.1359*, with exhibition label inscribed *No. L.P.C. Bigs [?]/ Owner: Mr...*
28½ in. (72.5 cm.) high, 29½ in. (75 cm.) wide, 19½ in. (49.5 cm.) deep

$2,000-3,000

PROVENANCE

Acquired from Mallett & Sons, London, June 1954.

EXHIBITED

Leeds, City Art Museum and Temple Newsam House, 1939 (according to label).

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 328, no. 356.

817

818

818

A COMPOSITE BRITISH BOTANICAL PART DESSERT SERVICE

CIRCA 1820, PERHAPS SWANSEA

Each painted with a botanical specimen within gilt line rims, identified on the reverse, comprising: a footed shaped oval compote; two two-handled sauce-tureens and covers on fixed stands; two shell-shaped dishes; two shaped oval dishes; and twelve dessert-plates
10 in. (25.5 cm.) wide, the footed compote (21)

$5,000-7,000

PROVENANCE
Acquired from D.M. & P. Manheim, New York, January 1957.

LITERATURE
D. Fennimore *et al.*, *The David and Peggy Rockefeller Collection: Decorative Arts*, New York, vol. IV, 1992, p. 216, no. 229.

■819

A GEORGE III MAHOGANY KNEEHOLE DESK

CIRCA 1770

The pull-out slide above a frieze drawer, flanked by three small drawers around the kneehole, centered by a central drawer, on bracket feet, with inventory label inscribed *D.R. 51.1048*, later brasses
32¾ in. (83.5 cm.) high, 32½ in. (82.5 cm.) wide, 19 in. (48 cm.) deep

$3,000-5,000

PROVENANCE
Acquired from Stuart and Turner, London, 1954.

819

■~820

A REGENCY SATINWOOD-INLAID ROSEWOOD WORK TABLE

CIRCA 1810

With hinged rectangular top above two frieze drawers and pullout pleated silk sewing basket, on splayed legs, with inventory label inscribed *D.R. 52.1318*
28½ in. (72 cm.) high, 21½ in. (54.5 cm.) wide, 17¾ in. (45 cm.) deep

$800-1,200

PROVENANCE
Acquired from Stuart and Turner, London, 1947.

■821

A GEORGE II STYLE WALNUT BOOKCASE-CABINET

ASSEMBLED USING 18TH CENTURY ELEMENTS

The broken arched pediment above a glazed door enclosing watered silk lined interior and two adjustable shelves, the base with cupboard door enclosing three adjustable shelves, on bracket feet, with inventory label inscribed *D.R. 51.1043*
74¾ in. (190 cm.) high, 26¾ in. (68 cm.) wide, 15 in. (38 cm.) deep

$2,000-3,000

PROVENANCE
Acquired from Arthur S. Vernay, Inc., New York, 1952.

820

821

822

■822

A PAIR OF ENGLISH BRONZED AND GILTWOOD WALL BRACKETS

EARLY 19TH CENTURY AND LATER

Each top with incurved sides and a leaf-carved edge hung with beaded swags, supported on the outspread wings of a bronzed eagle, with later shaped shelf
19¾ in. (50 cm.) high, 13¼ in. (33.5 cm.) wide (2)

$3,000-5,000

PROVENANCE
Acquired from Phillips of Hitchin, Hertfordshire, November 1955.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 273, no. 276.

■~823

A GEORGE III SATINWOOD, KINGWOOD AND ROSEWOOD WRITING TABLE

POSSIBLY BY JOHN COBB, CIRCA 1775

The three-quarter galleried serpentine top with a pull-up screen covered in green damask, above a pull-out gilt-tooled green leather slide, a drawer to one side, on slender cabriole legs, with inventory label inscribed *D.R. 52.1388*
29¼ in. (74.5 cm.) high, 21¾ in. (55 cm.) wide, 16 in. (40.5 cm.) deep

$2,000-3,000

PROVENANCE
Acquired from Stuart and Turner, London, October 1950.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 343, no. 381.

823

Pierre Bonnard, *Corbeille de fruits sur une table dans le jardin du Cannet*. Lot 28, © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

824

A PAIR OF DERBY PORCELAIN 'FRILL' VASES AND COVERS

CIRCA 1760, PATCH MARKS

The bodies applied with female masks on two sides, surrounded by applied flowers, the cover finials modeled as canaries
11¾ in. (29.9 cm.) high (4)

$1,000-1,500

PROVENANCE
Acquired from Arthur S. Vernay, Inc., New York, June 1948.

LITERATURE
D. Fennimore, *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, vol. IV, 1992, p. 131, no. 139.

824

825

A PAIR OF DERBY PORCELAIN MODELS OF BOARS

CIRCA 1755-60

One seated on his haunches, the other in a running pose, each on an oval mound base
2¼ in. (5.7 cm.) high (2)

$4,000-6,000

PROVENANCE
With Hyam and Co., London.
Mrs. Abby Aldrich Rockefeller, New York, 1938-48.
The Estate of Abby Aldrich Rockefeller, acquired February 1958.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 81, no. 72.

825

826

A PAIR OF DERBY PORCELAIN MODELS OF CANARIES

CIRCA 1765, IRON-RED 5 TO ONE

Modeled perched on flowering tree-stumps
5⅛ in. (13 cm.) high (2)

$800-1,200

826

827

A SET OF FOUR DERBY PORCELAIN FIGURES EMBLEMATIC OF THE SEASONS

CIRCA 1775, PATCH MARKS TO SUMMER, ONE TO WINTER

On scroll-molded bases, Spring holding posies of flowers, Summer with a sheaf of wheat, Autumn with a basket of grapes and Winter carrying a bundle of firewood
9⅞ in. (25 cm.) high, Autumn (4)

$3,000-5,000

PROVENANCE
Acquired from J. Rochelle Thomas, London, 4 November 1948.

827

828

A PAIR OF DERBY PORCELAIN FIGURES OF THE ACTORS DAVID GARRICK AND MRS. CIBBER

CIRCA 1760, PATCH MARKS AND INCISED MARKS

Modeled dressed as Polish peasants
10¼ in. (26 cm.) high, David Garrick (2)

$1,500-2,500

PROVENANCE
Purchased by John D. Rockefeller from Arthur S. Vernay, New York, 1938.

828

829

829

A PAIR OF DERBY PORCELAIN FIGURES OF A SCOTSMAN AND COMPANION

CIRCA 1820, BOTH INCISED NO. 378, INCISED STAR MARK TO THE COMPANION, POSSIBLY MODELED BY WILLIAM COFFEE

Modeled standing, wearing Highland dress
11¼ in. (28.7 cm.) high, the Scotsman (2)

$1,200-1,800

PROVENANCE
Acquired by John D. Rockefeller from Arthur S. Vernay, New York, 1936.
The Estate of John D. Rockefeller, 1937.

The present pair likely refer to characters from the Scottish ballad 'Donald of the Isles,' which was later republished under the name 'Leezie Lindsay.' See P. Bradshaw, *Derby Porcelain Figures 1750-1848*, London, 1990, pp. 382-383, no. 378.

830

830

SEVEN DERBY PORCELAIN MODELS OF MUSICIANS FROM A MONKEY BAND

CIRCA 1830, IRON-RED CROWN CROSSED BATONS AND D MARK TO THREE, ONE WITH IRON-RED PRINTED BLOOR DERBY GARTER MARK

Each figure seated on a green square base, comprising: a cellist; a violinist; a tambourine-player, one lacking instrument; a cymbal-player; a harpist; and a drummer
5⅛ in. (13 cm.) high, the tallest (7)

$6,000-8,000

PROVENANCE
Acquired from Botibol, London, October 1951.

LITERATURE
D. Fennimore *et al.*, *The David and Peggy Rockefeller Collection: Decorative Arts*, New York, vol. IV, 1992, pp. 85-86, no. 78.

For an example of a similar Derby Monkey Band, see J. Twitchett, *Derby Porcelain*, London, 1980, p. 291, fig. 391.

831

831

A PAIR OF ENGLISH PORCELAIN STIRRUP-CUPS MODELED AS FOX HEADS

CIRCA 1820, PROBABLY DERBY

Each collar inscribed *Tallyho*.
4⅝ in. (11.8 cm.) high (2)

$800-1,200

■832

A SET OF SIX GEORGE III YEW AND ELM 'GOTHICK' WINDSOR ARMCHAIRS

MID-18TH CENTURY

Each with arched, pierced back and saddle seat, on cabriole legs joined by a crinoline stretcher, some with inventory label inscribed *D.R.53.1986*, one branded *Luders* (6)

$50,000-80,000

PROVENANCE
Acquired from Mallett, London, 1955.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 292, no. 304.

The 'Gothick' Windsor chair, with its pointed-arch back and triple fretted splats, is considered to be the pinnacle of Windsor chair design. This style of chair was created around the time of the early Gothic revival during the second quarter of the eighteenth century, epitomized by the arched tracery windows at Strawberry Hill, the home of Horace Walpole (1717-1797).

A similar chair, now in the Victoria and Albert Museum and illustrated in Anthony Coleridge, *Chippendale Furniture*, New York, 1968, pl. 157., is made from yew and mahogany. The period examples always incorporate yew, the prized timber for Windsor chairs. An identical yew chair with an elm seat is illustrated in *The English Regional Chair* and is attributed to London/Thames Valley (Bernard D. Cotton, *The English Regional Chair,* Suffolk, 1990, p.47, fig. TV22). Windsor chairs likely derived their name from the town of Windsor, a distribution center of furniture made in the Thames Valley.

Another nearly identical chair is illustrated in Michael Harding-Hall, *Windsor Chairs*, London, 2003, p. 22, a pair of very similar chairs is illustrated in D. Knell, *English Country Furniture*, Suffolk, 2000, p. 327, pl. 83, while another single example sold from The Collection of Robert Hatfield Ellsworth, Christie's, New York, 21 March 2015, lot 1159 ($43,750).

"On a trip to London in October 1955, we bought a set of six dining-room chairs, which we have always called Gothic Chippendale. The carving was unusually beautiful, as was the patina on the wood. Eighteen years later we saw another, almost identical, chair at Sotheby Parke Bernet, which we also purchased. When we decided to build a house at Ringing Point, we thought these chairs would be ideal for our dining room there, but we wanted a set of twelve. Accordingly, we commissioned a firm in Lisbon, Portugal, to make five additional copies, sending them one of the originals as an example."

—DAVID ROCKEFELLER

833

■833

A MATCHED PAIR OF GEORGE III YEW AND ELM 'GOTHICK' WINDSOR ARMCHAIRS

MID 18TH CENTURY

Each with arched, pierced back and saddle seat, on cabriole legs joined by a crinoline stretcher (2)

$10,000-15,000

PROVENANCE

Joseph Halle Schaffner; Sotheby Parke Bernet, New York, 10 November 1973, lot 142

■834

A SET OF THREE GEORGE III-STYLE YEW GOTHIC WINDSOR ARMCHAIRS

THIRD QUARTER 20TH CENTURY

Each with three pierced Gothic splats, outswept arms above cabriole legs joined by a crinoline stretcher, on pad feet (3)

$2,000-4,000

834

835

■835

A GEORGE III GILTWOOD CARTEL TIMEPIECE CLOCK

CIRCA 1760

The foliate and foliage scroll apron surmounted by a spreaded eagle, the circular glazed door enclosing a silvered dial signed *Hyde & Sons, Sleaford*
37 in. (94 cm.) high, 29½ in. (75 cm.) wide, *7½* in. (19 cm.) deep

$1,000-1,500

836

■836

A PAIR OF RESTAURATION ORMOLU URNS

CIRCA 1820

Each vase mounted with a classical figure, flanked by mask and foliage trail handles, on a flowerhead wreath-mounted stepped square base, with later electro-gilt surface
18¾ in. (47.5 cm.) high, 6 in. (15 cm.) wide, 5¼ in. (13.5 cm.) deep (2)

$7,000-10,000

PROVENANCE
With James Pendleton, New York.
Abby Aldrich Rockefeller, New York, acquired 1937.
Abby Aldrich Rockefeller, 1937-1948, at 740 Park Avenue.
The Estate of Abby Aldrich Rockefeller, acquired February 1958.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 365, no. 406.

Marc Chagall, *Paravent.* Lot 550
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837

■837

A GEORGE III PEAR-FORM FRUITWOOD TEA CADDY

CIRCA 1800

With hinged lid, lacking stem
5½ in. (14 cm.) high, 3½ in. (9 cm.) diameter

$500-800

PROVENANCE
Acquired from Stuart and Turner, London, October 1951.

838

■838

A DUTCH BRASS-BOUND MAHOGANY BUCKET

CIRCA 1800

Of navette form, with swing-bail handle and later brass liner
18¼ in. (46.5 cm.) high

$800-1,200

839

■839

A PAIR OF GEORGE III COPPERED-METAL MOUNTED POLYCHROME-PAINTED LEATHER FIRE BUCKETS

LATE 18TH/EARLY 19TH CENTURY

Later decorated with the Royal coat-of-arms
10½ in. (26.5 cm.) high, 11¼ in. (28.5 cm.) diameter, the larger (2)

$1,500-2,500

PROVENANCE
Acquired from Stuart and Turner, London, November 1954.

■840

A WILLIAM AND MARY STYLE YEWWOOD GATE-LEG DINING TABLE

PROBABLY LATE 19TH CENTURY

The oval twin-flap top above two drawers, on fluted legs joined by stretchers, on gadrooned feet
30 in. (76 cm.) high, 67¾ in. (172 cm.) wide, 60 in. (152 cm.) deep

$3,000-5,000

PROVENANCE
Acquired from Stuart and Turner, London, 1954.

841

■841

AN ENGLISH POLYCHROME-PAINTED CHILD'S WINDSOR ARMCHAIR

MID-19TH CENTURY

With a comb-back and eight-turned spindles over caned seat on splayed legs, possibly reduced in height

$200-400

■842

A WELSH SMALL OAK COFFOR BACH

CIRCA 1740

The hinged top above a panelled front and two drawers on bracket feet, with inventory label inscribed *D.R.51.1086*, later brasses
15½ in. (39.5 cm.) high, 25½ in. (65 cm.) wide, 15 in. (38 cm.) deep

$1,000-1,500

PROVENANCE
Acquired from Arthur S. Vernay, Inc., New York, 1961.

842

■843

A CHARLES II FRUITWOOD AND POPLAR SIDE TABLE

POSSIBLY NORTH EUROPEAN, LATE 17TH CENTURY

The rectangular molded top over a scalloped frieze with a small drawer, on turned legs with block and box stretchers with inventory label inscribed *D.R. 52.1386*
25¼ in. (64 cm.) high, 30¾ in. (78 cm.) wide, 21¼ in. (54 cm.) deep

$3,000-5,000

PROVENANCE
H. Clifford Smith, Esq. (circa 1922).
Estate of Lucy Truman Aldrich, acquired in 1955.

LITERATURE
H. Cescinsky and E. R. Gribble, *Early English Furniture and Woodwork*, Vol. II, London, 1922, p. 133, fig. 168.

843

■844

AN ENGLISH OAK AND MAHOGANY CROSSBANDED DRESSER

LATE 18TH/EARLY 19TH CENTURY, PROBABLY LANCASHIRE

The later rectangular top above four cross-banded drawers and shaped apron, on baluster legs, with inventory label inscribed *D.R. 51.1082*
31¾ in. (80.5 cm.) high, 84½ in. (214.5 cm.) wide, 19¾ in. (50 cm.) deep

$2,000-3,000

PROVENANCE
Acquired from Stuart & Turner, London, 1954.

844

845

■845

A SPANISH COLONIAL POLYCHROME-PAINTED AND PARCEL-GILT MIRROR

LATE 18TH/EARLY 19TH CENTURY

The frame carved with foliage scrolls and *rocaille,* centered by a later rectangular plate, with inventory label inscribed *D.R. 81.1013,* the decoration refreshed
45 in. (114 cm.) high, 19¾ in. (50 cm.) wide

$1,200-1,800

846

■846

A NORTH ITALIAN WALNUT CREDENZA

PROBABLY BOLOGNA, SECOND HALF 17TH CENTURY

The removable molded top fitted with two coin slots, above a drawer and central cupboard door, on molded plinth and bracket feet
35¼ in. (89.5 cm.) high, 39¾ in. (101 cm.) wide, 20 in. (51 cm.) deep

$3,000-5,000

PROVENANCE
Acquired from Foster-Gwin Antiques, San Francisco, 2011.

LITERATURE
W. Adelson *et al., The David and Peggy Rockefeller Collection: Supplement,* New York, 2015, vol. V, p. 184, no. 79.

■847

AN ITALIAN WALNUT CENTER TABLE

17TH CENTURY AND LATER

The associated circular top above ring-turned baluster legs joined by stretchers and block feet
28¾ in. (73 cm.) high, 61 in. (155 cm.) diameter

$8,000-12,000

PROVENANCE

Acquired from Foster-Gwin Antiques, San Francisco, 2010.

LITERATURE

W. Adelson *et al., The David and Peggy Rockefeller Collection: Supplement,* New York, 2015, vol. V, p. 183, no. 78.

(alternate view)

■848

A GEORGE II MAHOGANY METAMORPHIC LIBRARY STOOL

CIRCA 1755

The dished top enclosing three thread steps, on square chamfered legs, with inventory label inscribed *D.R. 52.1387*
17¾ in. (45 cm.) high, 25½ in. (65 cm.) wide, 18 in. (45.5 cm.) deep

$3,000-5,000

PROVENANCE
Acquired from Mallett, London, September 1954.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 322, no. 345.

849

■849

A MATCHED PAIR OF ENGLISH ELM AND YEW WINDSOR ARMCHAIRS

19TH CENTURY

Each with high arched back, turned spindles, pierced splats above solid shaped seat on turned legs (2)

$2,000-3,000

■850

A WILLIAM AND MARY OAK GATE-LEG TABLE

CIRCA 1690

The twin-flap top above a frieze drawer, on turned supports with Spanish feet 28¼ in. (72 cm.) high, 42 in. (106.5 cm.) wide, 36 in. (91.5 cm.) deep

$2,000-3,000

850

851

852

■~851

A LATE GEORGE III GILT-METAL MOUNTED PARCEL-GILT INDIAN ROSEWOOD DUET MUSIC STAND

POSSIBLY BY SEBASTIAN ERARD, CIRCA 1800

The lattice-work sloping rests on fluted telescopic column and splayed feet, later gilt
57¾ in. (147 cm.) high, 19¾ in. (50.5 cm.) wide, 14¼ in. (36.5 cm.) deep

$2,500-3,500

Sébastien Erard (1752-1831) was born in Strasbourg to a family of carvers, gilders and cabinet makers, family links which were undoubtedly a strong formative influence and determined his choice of career. At the age of sixteen he moved to Paris where he founded the Erard firm during the 1770s. In 1787, at the outbreak of the French Revolution, due to his close links with the Bourbon court, Erard was forced to flee France. He found refuge in England, settling in London and opening a business at 18 Great Marlborough St, Soho, in 1792. He was a dynamic inventor and entrepreneur and the firm played an important part in the development of musical instruments, perfecting the Double Action Harp (allowing it to play in many keys) in 1811 and patenting the double escapement piano (which allowed the hammer to leave the string quickly to allow vibration) in 1824. Besides harps and pianos, the firm also sold cases, 'music desks', extra strings and various models of music stands.

■852

A GEORGE III MAHOGANY DUET MUSIC STAND

LATE 18TH CENTURY

The extendable reeded column with a pair of brass candlearms on tripod legs terminating in pad feet
54½ in. (138.5 cm.) high, 17 in. (43 cm.) wide, 19¼ in. (49 cm.) deep

$2,500-3,500

■853

A SET OF THREE LOUIS XV BEECHWOOD AND WALNUT FAUTEUILS

CIRCA 1740, MINOR VARIATIONS

Each with foliate carved channeled frame, covered in close-nailed white and red lattice cotton, with inventory label inscribed *D.R. 53.1949.1* (3)

$5,000-8,000

PROVENANCE

With E. Larcade, Paris.
John D. Rockefeller, Jr., acquired, 1927.
John D. Rockefeller, Jr., 1927-60, 10 West 54th Street and later 740 Park Avenue.
Martha Baird Rockefeller, 1960-71.
The Estate of Martha Baird Rockefeller, acquired June 1971.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 348-349, no. 390.

854

AFTER DAVID TENIERS II

The Senses: Sight, Hearing, Smell and Touch

oil on copper
7⅛ x 5⅝ in. (18.1 x 14.2 cm.)
a set of four (4)

$800-1,200

PROVENANCE
with Needham's Antiques, New York, where acquired in 1950 by Peggy and David Rockefeller, Hudson Pines, Westchester, New York.

These copper panels represent four of the five senses and are executed after engravings made in 1736 by Jacques Philippe Le Bas (1707-1783) of a series of paintings by Teniers in the collection of Jeanne Baptiste d'Albert de Luynes, Comtesse de Verrue (1670-1736). Missing from the present set is the sense of taste, which Teniers depicted personified by a hawker carrying a basket of liquors.

854

■855

A NORTH ITALIAN WALNUT CENTER TABLE

MID-17TH CENTURY

The molded rectangular top and dental frieze above three drawers to each side, on turned legs and block feet joined by stretchers, partially reframed, top possibly associated
31 in. (79 cm.) high, 75 in. (190.5 cm.) wide, 36½ in. (93 cm.) deep

$6,000-9,000

PROVENANCE
Acquired from Foster-Gwin Antiques, San Francisco, 2010.

LITERATURE
W. Adelson *et al., The David and Peggy Rockefeller Collection: Supplement,* New York, 2015, vol. V, p. 185, no. 80.

855

■856

A BAKHTIARI CARPET

WEST PERSIA, FIRST QUARTER 20TH CENTURY

Approximately 12 ft. 3 in. x 14 ft. 6 in. (373 cm. x 442 cm.)

$6,000-8,000

857

■857

A DUTCH BRASS AND MAHOGANY BUCKET AND AN ENGLISH FOOTMAN

18TH/19TH CENTURY

13¼ in. (33.5 cm.) high, 15 in. (38 cm.) wide, 12¼ in. (cm.) deep, the bucket
10¾ in. (27.5 cm.) high, 20¼ in. (51.5 cm.) wide, 12¾ in. (32.5 cm.) deep, the footman (2)

$600-900

PROVENANCE
The bucket acquired from Stuart and Turner, London, 1954.

■858

A GEORGE III MAHOGANY THREE-TIER DUMBWAITER

CIRCA 1765

With turned standard supporting three dished graduated shelves, on cabriole legs, with inventory label inscribed *D.R. 52.1260*
42½ in. (108 cm.) high, 23¾ in. (60.5 cm.) diameter

$2,000-3,000

PROVENANCE
Acquired from Mrs. Beatrix Farrand, Bar Harbor, 1946.

858

859

A STAFFORDSHIRE CREAMWARE EQUESTRIAN GROUP OF A HUSSAR

CIRCA 1745

Modeled on horseback, on a fluted rectangular base
8¼ in. (21 cm.) high

$5,000-8,000

PROVENANCE
The Frank Partridge Collection, London.
With Arthur S. Vernay, New York.
With the Antique Porcelain Company, New York.
With James C. Brady, Far Hills, New Jersey.
A Collection Formed by Nelson A. Rockefeller and offered for the Benefit of his Estate; Sotheby's Parke Bernet, New York, 11 April 1980, lot 80.

LITERATURE
F. Partridge, *Ralph Wood Pottery: Mr. Frank Partridge's Collection*, London, 1923, p. 67, no. 16.
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts*, New York, 1992, vol. IV, p. 97, no. 93.

859

860

860

A STAFFORDSHIRE CREAMWARE FIGURE

CIRCA 1775, ATTRIBUTED TO LEEDS

Of Whieldon type, sometimes referred to as 'Hamlet' or 'Prince Rupert', decorated in shades of green and brown splashed glazes, his left arm on his hip, with tree-trunk support
12½ in. (31.8 cm.) high

$5,000-7,000

PROVENANCE
With Arthur S. Vernay, New York, 1948.

See D. Towner, *English Cream-Coloured Earthenware*, London, 1957, p. 22, no. 55 for a similar example.

861

861

A STAFFORDSHIRE PEARLWARE MODEL OF A STAG

CIRCA 1770, ATTRIBUTED TO RALPH WOOD

Modeled seated on a waisted green-washed rectangular base
13⅝ in. (34.5 cm.) high

$5,000-7,000

PROVENANCE
The Frank Partridge Collection, London.
With James C. Brady, Far Hills, New Jersey.
The Estate of Nelson A. Rockefeller.
A Collection Formed by Nelson A. Rockefeller and offered for the Benefit of his Estate; Sotheby's Parke Bernet, New York, 11 April 1980, lot 85.

LITERATURE
F. Partridge, *Ralph Wood Pottery: Mr. Frank Partridge's Collection,* London, 1923, p. 52, no. 59.
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 110, no. 116.

"Of all the Ralph Wood figures which had originally belonged to the Partridge Collection and which we acquired through the estate of my brother in 1980, this particular figure is perhaps the most dramatic and impressive."

—DAVID ROCKEFELLER

862

A PAIR OF STAFFORDSHIRE PEARLWARE MODELS OF A STAG AND HIND

CIRCA 1770, ATTRIBUTED TO RALPH WOOD, FROM A MODEL BY JOHN VOYEZ

Each spotted deer modeled recumbent on a grassy mound
6¼ in. (15.7 cm.) long (2)

$2,500-3,500

PROVENANCE
The Frank Partridge Collection, London.
With James C. Brady, Far Hills, New Jersey.
A Collection Formed by Nelson A. Rockefeller and Offered for the Benefit of his Estate; Sotheby's Parke Bernet, New York, 11 April 1980, lot 86.

LITERATURE
F. Partridge, *Ralph Wood Pottery: Mr. Frank Partridge's Collection,* London, 1923, pp. 67 and 73, nos. 41 and 195.
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 109-110, no. 115.

862

863

863

A STAFFORDSHIRE AGATEWARE MODEL OF A RECUMBENT CAT

CIRCA 1770

On a fluted base
3⅛ in. (8 cm.) high

$1,200-1,800

PROVENANCE
Acquired from Delomosne & Son, Ltd., London, 1957.

864

864

TWO STAFFORDSHIRE CREAMWARE MODELS OF HAWKS

CIRCA 1760

Modeled perched on tree-stumps
9 in. (22.9 cm.) high, the taller (2)

$4,000-6,000

PROVENANCE
Acquired from the Estate of Lucy Truman Aldrich, 1955.

865

865

A STAFFORDSHIRE CREAMWARE MODEL OF A SEATED CAT

CIRCA 1760

Decorated in a mottled brown glaze
5½ in. (14 cm.) high

$2,000-3,000

PROVENANCE
Acquired from Delomonse & Son, Ltd., London, 1957.

866

866

A STAFFORDSHIRE PEARLWARE MODEL OF A BUNTING

CIRCA 1770, ATTRIBUTED TO RALPH WOOD

Modeled perched on a tree-stump
5 in. (12.8 cm.) high

$800-1,200

PROVENANCE
With Frank Partridge, London.
With Arthur S. Vernay, New York.
With James C. Brady, Far Hills, New Jersey.
With the Antique Porcelain Company, New York.
The Estate of Nelson A. Rockefeller.
A Collection Formed by Nelson A. Rockefeller and offered for the Benefit of his Estate; Sotheby's Parke Bernet, New York, 11 April 1980, lot 94.

LITERATURE
F. Partridge, *Ralph Wood Pottery: Mr. Frank Partridge's Collection*, London, 1923, p. 70, no. 142.
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts*, New York, vol. IV, 1992, p. 111, no. 118.

867

A STAFFORDSHIRE PEARLWARE MODEL OF A CRANE

CIRCA 1780

Modeled perched on a grassy tree-stump
6½ in. (16.2 cm.) high

$1,000-1,500

PROVENANCE
The Frank Partridge Collection, London.
With James C. Brady, Far Hills, New Jersey.
A Collection Formed by Nelson A. Rockefeller and offered for the Benefit of his Estate; Sotheby's Parke Bernet, New York, 11 April 1980, lot 117.

LITERATURE
F. Partridge, *Ralph Wood Pottery: Mr. Frank Partridge's Collection*, London, 1923, p. 70, no. 141.
D. Fennimore, *et al., The David and Peggy Rockefeller Collection: Decorative Arts*, New York, vol. IV, 1992, p. 102, no. 104.

867

868

A STAFFORDSHIRE PEARLWARE DOVE TUREEN AND A COVER

CIRCA 1790, PAINTER'S 53 TO COVER AND 15 TO BASE

Modeled sitting on a nest applied with straw and twigs
7 in. (17.8 cm.) long (2)

$1,000-2,000

PROVENANCE
Acquired from Delomosne & Son, London, October 1951.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 33, no. 6.

868

869

869

A STAFFORDSHIRE AGATEWARE CREAM-JUG

CIRCA 1760

On three claw feet emanating from lion-mask knees
4 in. (10.1 cm.) high

$2,000-3,000

PROVENANCE
Acquired from Needham's Antiques, New York, November 1954.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 98, no. 94.

870

871

870

TWO STAFFORDSHIRE POTTERY FIGURE GROUPS OF A SHEPHERD AND A SHEPHERDESS

CIRCA 1820

Of Pratt type, each modeled with a figure standing beside an oversized ram, on stepped bases
6⅛ in. (15.5 cm.) high, the taller (2)

$2,000-3,000

PROVENANCE
The Estate of Winthrop Rockefeller, acquired August 1974.

The shepherdess model applied with a Gander & White paper shipping label for account 'Aldrich'.

871

A STAFFORDSHIRE CREAMWARE MILKING GROUP

CIRCA 1760

Of Whieldon type, modeled as a milkmaid seated below a large cow standing beneath a leafy tree, a dog recumbent beside her, on a rectangular base pierced with interlocking circles
8 in. (22 cm.) wide, overall

$5,000-7,000

PROVENANCE
The Frank Partridge Collection, London.
With James C. Brady, Far Hills, New Jersey.
A Collection Formed by Nelson A. Rockefeller and offered for the Benefit of his Estate; Sotheby's Parke Bernet, New York, 11 April 1980, lot 81.

LITERATURE
F. Partridge, *Ralph Wood Pottery: Mr. Frank Partridge's Collection,* London, 1923, p. 39, no. 28.
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 100, no. 99.

872

872

A PAIR OF BRITISH PEARLWARE MILKING GROUPS

CIRCA 1820, POSSIBLY SCOTTISH

Each modeled as a standing cow, one with a girl and calf, the other with a boy and hound
6 in. (15.2 cm.) high (2)

$3,000-5,000

PROVENANCE
With James A. Lewis and Son, Ltd., New York, 1947.

873

AN ENGLISH PEARLWARE GROUP OF A REARING HORSE AND FALLEN RIDER

CIRCA 1790-1800, PROBABLY YORKSHIRE

Of Pratt type, the horse modeled rearing above a prostrate man
8⅛ in. (20.6 cm.) high

$4,000-6,000

PROVENANCE
Private Collection, Kentucky.
Anonymous sale; Sotheby's, New York, 26 October 2002, lot 1517.

EXHIBITED
Stoke-on-Trent, England, City Museum and Art Gallery, *Fantastic Figures Exhibition,* 1991, according to paper label.

LITERATURE
W. Adelson *et al., The David and Peggy Rockefeller Collection: Supplement,* New York, 2015, vol. V, p. 152, no. 58.

873

874

■874

A PAIR OF GEORGE III WALNUT AND ASH ARMCHAIRS

EAST ANGLIA, LATE 18TH/EARLY 19TH CENTURY

Each serpentine cresting rail centered by a circular pierced wheel-form splat, the curved arms with scrolled terminals on incurved supports, the saddles eat raised on turned legs joined by an H-stretcher (2)

$4,000-6,000

PROVENANCE
Acquired from Mallett & Son, London, 1988.

LITERATURE
D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 293, no. 305.

This pair of arm chairs, with their incurved arm supports and wheel-form splats, shares characteristics with Mendlesham chairs, although the pronounced splats on this pair is unusual. The so-called Mendlesham chair, named after the Suffolk village around which this East Anglian chair-making tradition was centered, is a very distinctive chair design, though there are detailed variations within the group. For a full discussion, see Dr. B. Cotton, *The English Regional Chair,* Woodbridge, 1990 pages 241-259.

"In recent years, Peggy and I have bought relatively little antique furniture, as we had acquired over the years most of the things we needed for our homes in New York, Pocantico Hills, and Seal Harbor. Occasionally, however, when we see a piece which we find exceptionally attractive, we are tempted to buy it. That was the case when I visited Mallet's on a trip to London in March of 1988 and saw this pair of armchairs with unusual circular backs. Fortunately, Peggy liked them as much as I did, and we found a good spot for them in the living room at Ringing Point."

—DAVID ROCKEFELLER

875

■875

A CHARLES II OAK GATE-LEG TABLE

LATE 17TH CENTURY

The oval twin-flap top on bobbin-turned legs joined by a central trestle stretcher with splayed feet
28¾ in. (73 cm.) high, 41¼ in. (105 cm.) wide,
36¼ in. (92 cm.) wide

$2,500-3,500

Diego Rivera, *The Rivals*. Lot 424
© 2018 Banco de México Diego Rivera & Frida Kahlo Museums Trust, México, D.F./Artists Rights Society (ARS), New York

876

■876

A GERMAN BRASS ALMS DISH

16TH/EARLY 17TH CENTURY

Depicting Adam and Eve taking the apple from the serpent
16 in. (40.5 cm.) diameter

$1,500-2,500

PROVENANCE

Henry C. Lawrence, New York, sold American Art Galleries, New York, 27 January 1921, lot 212.
Abby Aldrich Rockefeller, New York 1921-48.
Nelson A. Rockefeller.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 369, no. 410.

877

878

■877

A NORTH ITALIAN GREEN AND POLYCHROME-PAINTED SIDE CABINET

PROBABLY VENICE, MID-18TH CENTURY

Decorated overall with flowers and classical urns, the central cupboard door enclosing a shelf, flanked by a corner cupboard enclosing a shelf, with remnants of paper label to reverse inscribed *Peccolo Velocoitie/..../Via del Moro 77R/Firenze [?]*
37¼ in. (94.5 cm.) high, 66 in. (167.5 cm.) wide, 22½ in. (57 cm.) deep

$5,000-8,000

PROVENANCE

Acquired from The Connoisseur, New York, January 1948.

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, pp. 352-353, no. 395.

■878

A SPANISH WALNUT SIDE TABLE

18TH/19TH CENTURY

With rectangular top above three frieze drawers, the shaped end supports joined by iron stretchers, incised to the underneath *CSIAMCSACIZO/ CLANODI*[?], inscribed in chalk *8857* and *745*
32¼ in. (82 cm.) high, 69¾ in. (177 cm.) wide, 30¾ in. (78 cm.) deep

$5,000-8,000

PROVENANCE

Acquired from Foster-Gwin Antiques, San Francisco, 2012.

LITERATURE

W. Adelson *et al., The David and Peggy Rockefeller Collection: Supplement,* New York, 2015, vol. V, p. 189, no. 84.

879

AN ENGLISH WICKER PICNIC HAMPER

RETAILED BY ASPREY & COMPANY, EARLY 20TH CENTURY

The hinged lid revealing a red-leather-lined fitted interior, comprising:

The Flatware
AN ENGLISH ANTLER AND STAINLESS STEEL FLATWARE SERVICE
MARK OF J. SANDERSON & SON, MID-20TH CENTURY
Comprising:
Twelve dessert spoons
Twelve teaspoons
Twelve dinner forks
Twelve luncheon forks
Twelve dinner knives
Twelve luncheon knives
Two serving spoons
Two cold meat forks
One cheese knife

The Holloware
Three silver-plated insulated coffee pots, mark of Asprey
Two glass jars with silver-plate covers
Pair of silver-plated salt and pepper casters
One silver-plated pepper grinder
One silver-plated sugar caster, mark of Christofle
One silver-plated sugar tongs

Drinking Cups
A SAINT LOUIS CUT RUBY-GLASS DRINKWARE SERVICE
20TH CENTURY
Monogrammed *H II*, comprising:
Twelve large tumblers
Twelve small tumblers

The Porcelain Service
A BERNARDAUD (LIMOGES) PORCELAIN DINNER SERVICE
RETAILED BY ASPREY & CO.
Monogrammed *H II*, gilt borders with ruby ground, comprising:
Twelve dinner plates
Twelve salad plates
24 in. (61 cm.) high, 44 in. (112 cm.) wide, 23 in. (58.5 cm.) deep, the hamper

$5,000-10,000

(alternate view)

"Now I have come to enjoy carriage driving. First my wife, Peggy, took up driving and then, when she died I continue to drive the horses myself. So I, too, have brought horses and carriages up to Maine and drive them up here for the summer at least two to four times a week, just the same as Father did"

—DAVID ROCKEFELLER

■880

THE T-CART

MADE BY BREWSTER & CO. (BREWSTER OF BROOME STREET), 372 & 374 BROOME STREET, NEW YORK, CIRCA 1875

With monogram *DRP*
Approximately 65¾ in. (167 cm.) high, 66 in. (167.5 cm.) wide, 89½ in. (227 cm.) deep

$4,000-6,000

DRP

■881

THE EXTENSION TOP SURREY

AMERICAN, LATE 19TH/EARLY 20TH CENTURY

Approximately 90 in. (228.5 cm.) high, 57 in. (145 cm.) wide, 112 in. (284.5 cm.) deep

$1,500-2,500

■882

THE HOODED SPIDER PHAETON

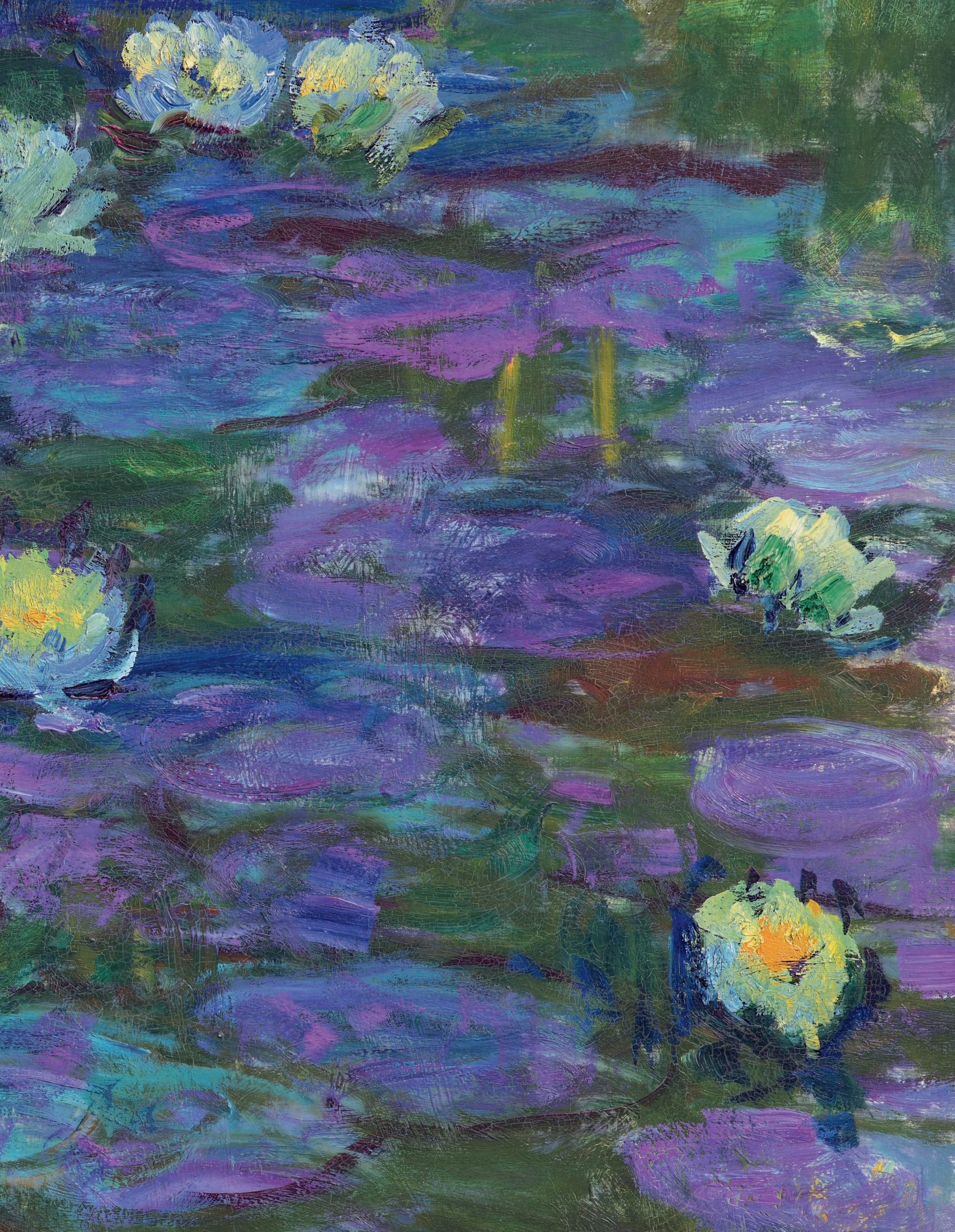
AMERICAN, LATE 18TH/EARLY 19TH CENTURY

With monogram *DR*
Approximately 70½ in. (179 cm.) high, 64 in. (162.5 cm.) wide, 90 in. (228.5 cm.) deep

$12,000-14,000

A.T.DEMAREST & CO.
5TH AVE
&
33D ST.
N.Y.

DR



ALSO AT AUCTION

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

VOLUME I

19TH & 20TH CENTURY ART

EVENING SALE

TUESDAY 8 MAY 2018

AUCTION

Tuesday 8 May 2018 at 7.00 pm (lots 1–44)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16718.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
Sunday	6 May	1.00 pm – 4.00 pm
Monday	7 May	11.00 am – 4.00 pm
Tuesday	8 May	10.00 am – 12.00 pm

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ALSO AT AUCTION

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

VOLUME II

ENGLISH AND EUROPEAN FURNITURE,
CERAMICS AND DECORATIONS
PART I

WEDNESDAY 9 MAY 2018

AUCTION

Wednesday 9 May 2018 at 10.00 am (lots 101–353)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16719.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
Sunday	6 May	1.00 pm – 4.00 pm
Monday	7 May	11.00 am – 4.00 pm

ENQUIRIES

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CHRISTIE'S

ALSO AT AUCTION

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

VOLUME III

ART OF THE AMERICAS
EVENING SALE

WEDNESDAY 9 MAY 2018

AUCTION

Wednesday 9 May 2018 at 7.00 pm (lots 401–441)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16720.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
Sunday	6 May	1.00 pm – 4.00 pm
Monday	7 May	11.00 am – 4.00 pm
Tuesday	8 May	10.00 am – 12.00 pm

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CHRISTIE'S

ALSO AT AUCTION

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

VOLUME IV

FINE ART
DAY SALE

THURSDAY 10 MAY 2018

AUCTION

Thursday 10 May 2018 at 10.00 am (lots 501–589)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16721.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
Sunday	6 May	1.00 pm – 4.00 pm
Monday	7 May	11.00 am – 4.00 pm

ENQUIRIES

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CHRISTIE'S

ALSO AT AUCTION

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

VOLUME VI

TRAVEL AND AMERICANA

THURSDAY 10 MAY 2018

AUCTION

Thursday 10 May 2018 at approximately 7.00 pm (lots 901–1084)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16723.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
Sunday	6 May	1.00 pm – 4.00 pm
Monday	7 May	11.00 am – 4.00 pm

ENQUIRIES

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rockefeller@christies.com

View catalogues and leave bids online at **christies.com**

CHRISTIE'S

ONLINE AUCTION: FREQUENTLY ASKED QUESTIONS

1. HOW DO I REGISTER FOR THE ONLINE AUCTION?

i. Visit www.christies.com/rockefelleronline
ii. Click the "Click here to register for the auction" button to either "Sign In" to your existing My Christie's account or "Join Now" to create a new login. Please note that even if you have an account with Christie's, you may still need to create a My Christie's login.
iii. Choose your account from the drop-down menu; enter your billing and shipping information and credit card details.
iv. You will have an opportunity to change these details when you check out and your credit card will not be automatically charged. You are now ready to bid.

2. HOW DO I BID?

Bidding on all lots in the **Collection of Peggy and David Rockefeller Online** auction will open on **Tuesday, May 1st** at 10am EST. Once you have registered, go to your desired lot's page and click either the "Next Bid" or "Max Bid" button.
If you submit a Max Bid, Christie's will automatically execute your bid in response to competing bids using the lowest possible winning amount up to and including your maximum value.

Bidding will close as per the below session schedule:

Wednesday, May 9th starting at 10:00 am EST
Jewels
Lighting
Birds, Bugs and Beasts
Porcelain and Serviceware

Thursday, May 10th starting at 10am EST
Japanese and Korean Art
Dining

Friday, May 11th starting at 10am EST
At Home – Town
At Home – Country

3. HOW WILL I KNOW IF I HAVE BEEN OUTBID?

You will receive email notifications to confirm your bids, as well as to let you know if you have been outbid. A link will be provided to return to the lot page if you choose to submit another bid.

4. HOW DO I FIND OUT MORE ABOUT THE WORKS THAT INTEREST ME?

A detailed description of every work in the auction is available online, along with high-resolution images and condition reports. Works can be viewed in person upon request. To schedule an appointment to view property in person please contact rockefeller@christies.com or +1 212 636 2000.

5. WHAT IS THE FINAL COST OF MY PURCHASE?

For your convenience, all costs associated with each lot are available to you before you bid. Simply click the "Estimated Cost Calculator" link on any lot page, and the total will include estimated shipping, sales tax, VAT, duties and any additional fees. All applicable costs will appear again at the point of online checkout.

6. IF I WIN, WHAT HAPPENS NEXT?

At the close of the online auction, you will receive an email notification summarizing your successful purchase(s). The email will include a direct link to the online checkout page to complete your purchase. The online checkout screen will guide you through your payment, shipping, or collection options and can be completed immediately upon notification of your successful bid.

7. HOW DO I BRING MY PURCHASE HOME?

At the point of online checkout you can select from options to either ship or collect your purchase(s). Most items ship within 5–7 business days of payment clearance. You will receive an email with a tracking number upon confirmation of the delivery information.
Pick-up for this online sale will not be available from Rockefeller Plaza. If you choose to pick up your items our PostSale service team will contact you to schedule the collection at the property location.

8. WHAT IF I HAVE ANY OTHER QUESTIONS?

If you have any questions or require assistance, you can reach us at +1 212 636 2000 (Monday–Friday, 8am–6pm EST) or Rockefeller@christies.com

ALSO AT AUCTION

THE COLLECTION OF PEGGY AND DAVID
ROCKEFELLER

ONLINE SALES

BIDDING OPENS 1 MAY 2018

www.christies.com/rockefelleronline

SESSION I	Jewels
SESSION II	Lighting
SESSION III	Birds, Bugs, and Beasts Porcelain and Serviceware
SESSION IV	Japanese and Korean Art
SESSION V	Dining
SESSION VI	At Home – Town
SESSION VII	At Home – Country

ENQUIRIES

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rockefeller@christies.com

CHRISTIE'S

ALSO AT AUCTION

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

MAGNIFICENT JEWELS

TUESDAY 12 JUNE 2018

AUCTION

Tuesday 12 June 2018
20 Rockefeller Plaza, New York, NY 10020

Sale number 16331.

VIEWING

Friday	8 June	10.00 am – 6.00 pm
Saturday	9 June	10.00 am – 6.00 pm
Sunday	10 June	1.00 pm – 6.00 pm
Monday	11 June	10.00 am – 5.00 pm

ENQUIRIES

Daphne Lingon
dlingon@christies.com
+1 212 636 2300

View catalogues and leave bids online at **christies.com**

CHRISTIE'S

HOW DO I GET STARTED?

All objects in this catalogue will be on view at Christie's 20 Rockefeller Plaza on the dates and times listed at the front of the catalogue. This auction consists of lots from multiple categories. If you would like more information about specific lots, please contact one of our specialists listed below by phone or email.

Email: First initial followed by last name @christies.com (e.g. Betty Smith = bsmith@christies.com)

CHRISTIE'S TEAM FOR THIS AUCTION
Jonathan Rendell, Deputy Chairman

SPECIALISTS

ENGLISH & EUROPEAN FURNITURE
Robert Copley
Peter Horwood
Anne Igelbrink, Consultant
Richard Nelson
Nathaniel Nicholson
Orlando Rock
Elizabeth Seigel
Sophie Sevenoaks
Gemma Sudlow
Will Strafford
+1 212 636 2229

OLD MASTER PAINTINGS
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Joshua Glazer
Ben Hall
John Hawley
Louisa Howard
Jonquil O'Reilly
Alan Wintermute
+ 1 212 636 2610

PORCELAIN & CHINESE EXPORT
Mathilda Burn
Brian Evans
Becky MacGuire
Astrid Malingreau
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RUGS & CARPETS
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SILVER
Natalie Voorheis
Jill Waddell
Harry Williams-Bulkeley
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RUGS & CARPETS
Elisabeth Parker, Consultant
+1 212 974 4495

SILVER
Natalie Voorheis
Jill Waddell
Harry Willliams-Bulkeley
+1 212 974 4495

For general enquiries about this auction (including requests for condition reports, additional images, bidding information), please contact one of the Sale Coordinators listed below or email **RockefellerDecorativeArts@christies.com.**

SALE COORDINATORS

India Dial, Chinese Export and Porcelain
+1 212 636 2239

Olivia Paone, Old Master Paintings
+1 212 636 2610

Annsley McKinney, Rugs & Carpets and Silver
+1 212 974 4495

Michelle Rusinek, English and European Furniture
+1 212 636 2229

02/03/2017

HOW DO I BID IN THE AUCTION?

CLIENT SERVICES
REGISTRATION AND BIDDING
+1 212 636 2437

HOW TO REGISTER:

You must be registered to bid to participate in this auction. The most efficient way to register is to do so ahead of the sale day. You may do this in person during the viewing by visiting our registration desk or by contacting our Client Services team.

Any new bidder must provide proof of identity, proof of address and bank details (i.e bank statement, canceled check, etc.) at the time of registration. A business may be asked to provide a copy of their resale certificate.

For last minute registration, please arrive at the registration desk at least 30 minutes ahead of the auction.

WAYS TO BID IN THE AUCTION:

In Person: Check-in at the registration desk to receive your paddle on the day of the auction.

If you cannot attend the sale in person, you may also bid in the following ways:

By Telephone: Register with our Client Services team or with our specialists up until the morning of the sale. You will be contacted during the sale by one of our staff who will, at your instruction, place bids on your behalf.

Online: You may register and bid in real time or follow the sale on the internet through Christie's Live, our online bidding platform available on Christies.com.

Written Bids: Register and leave a written bid using the form at the back of the catalogue or by calling our Client Services team or a specialist.

HOW DO I WATCH THE AUCTION ONLINE?

If you cannot attend the sale in person, you may follow the sale live on christies.com. If you need assistance, please contact Christie's Client Service via +1 212 636 2000.

IF YOU ARE THE SUCCESSFUL BUYER...

Our team of experienced staff will guide you through a simple and seamless buying experience, from payment to delivery of your purchases anywhere around the world.

Immediately after the auction, you will receive the following via e-mail:

- An invoice (the hammer price plus the buyer's premium as well as any applicable taxes).
- Collection and storage information, including the location of your property and date of availability.
- Details on how to pay (payment is due within seven days after the auction).
- Shipping information.

POST SALE SERVICES COORDINATOR FOR THIS AUCTION:
Grace Rago
+1 212 636 2650
PostSaleUS@christies.com

For auction results visit www.christies.com or call our Client Services team at +1 212 636 2000.

WRITERS FOR THE SALE LOTS IN THIS CATALOGUE

DECORATIVE ARTS:
Matilda Burn, Brian Evans, Sharon Goodman, Becky MacGuire,
Nathaniel Nicholson, Andrew Ogletree, Carleigh Queenth,
Elizabeth Seigel, Sophie Sevenoaks, William Strafford,
Natalie Voorheis, Jill Waddell, Jody Wilkie and Harry Williams-Bulkeley.

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160, 169, 182, 222, 286

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at **+1 212-636-2490**.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at **+1 212-636-2490**.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) **Phone Bids**
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) **Internet Bids on Christie's LIVE™**
For certain auctions we will accept bids over the Internet. Please visit **www.christies.com/livebidding** and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on **www.christies.com**.

(c) **Written Bids**
You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders;

(c) internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and

(d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US$250,000, 20% on that part of the **hammer price** over US$250,000 and up to and including US$4,000,000, and 12.5% of that part of the **hammer price** above US$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price,** the **buyer's premium,** and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a Heading of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO…" in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

(i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.

(ii) Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of $50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

(iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US$7,500 per buyer per year at our Post-Sale Services only

(iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.

(v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
(f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

(a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
  (i) charge you storage fees while the **lot** is still at our saleroom; or
  (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
(b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at **www.christies.com/shipping** or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at **www.christies.com/shipping** or contact us at ArtTransportNY@christies.com.
(b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
(c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.
(d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
(f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
(g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
  (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at **www.christies.com**.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:
  (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
  (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
  (iii) a work for a particular origin source if the **lot** is described in the Heading as being of that origin or source; or
  (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.
buyer's premium: the charge the buyer pays us along with the **hammer price**.
catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.
Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.
condition: the physical condition of a **lot**.
due date: has the meaning given to it paragraph F1(a).
estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.
hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.
Heading: has the meaning given to it in paragraph E2.
lot: an item to be offered at auction (or two or more items to be offered at auction as a group).
other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.
purchase price: has the meaning given to it in paragraph F1(a).
provenance: the ownership history of a **lot**.
qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.
reserve: the confidential amount below which we will not sell a **lot**.
saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.
UPPER CASE type: means having all capital letters.
warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

13/03/2018

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

°
Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

♦
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

~
Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

∆
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

■
See Storage and Collection pages in the catalogue.

Ψ
Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

∆ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol ∆ next to its lot number.

° Minimum Price Guarantees

Unless otherwise indicated next to a lot in this catalogue, Christie's has a direct financial interest in the outcome of all lots consigned in this sale. This will be where Christie's has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum price guarantee.

° ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ° ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

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Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.
★"Attributed to …"
In Christie's qualified opinion probably a work by the artist in whole or in part.
★"Studio of …"/ "Workshop of …"
In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
★"Circle of …"
In Christie's qualified opinion a work of the period of the artist and showing his influence.
★"Follower of …"
In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.
★"Manner of …"
In Christie's qualified opinion a work executed in the artist's style but of a later date.
★"After …"
In Christie's qualified opinion a copy (of any date) of a work of the artist.
"Signed …"/"Dated …"/
"Inscribed …"
In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.
"With signature …"/ "With date …"/
"With inscription …"
In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

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All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.These will vary by department.

05/03/18

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ALL **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

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Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

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STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Redstone Post-Sale Facility in Long Island City at 5pm beginning May 7. These lots will be available for collection at Redstone on the following Monday. All other lots will be kept at Christie's Rockefeller for 30 days following the sale, after which they will be transferred to Redstone and available for collection after 2 business days. Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday- Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

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Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

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CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	$100	$50
Storage per day	$10	$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. **Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.**		

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

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New York, NY 10020
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Monday-Friday except Public Holidays

Christie's Redstone Post-Sale
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Long Island City, NY 11101
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Hours: 9.30 am to 5.00 pm
Monday-Friday except Public Holidays

19/08/16 PDR

WRITTEN BIDS FORM
CHRISTIE'S NEW YORK

THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

THURSDAY 10 MAY 2018
AT APPROXIMATELY 12.30 PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: LUCY
SALE NUMBER: 16722

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US$100 to US$2,000	by US$100s
US$2,000 to US$3,000	by US$200s
US$3,000 to US$5,000	by US$200, 500, 800
(e.g. US$4,200, 4,500, 4,800)	
US$5,000 to US$10,000	by US$500s
US$10,000 to US$20,000	by US$1,000s
US$20,000 to US$30,000	by US$2,000s
US$30,000 to US$50,000	by US$2,000, 5,000, 8,000
(e.g. US$32,000, 35,000, 38,000)	
US$50,000 to US$100,000	by US$5,000s
US$100,000 to US$200,000	by US$10,000s
Above US$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US$250,000, 20% on any amount over US$250,000 up to and including US$4,000,000 and 12.5% of the amount above US$4,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

Written bids must be received at least 24 hours before the auction begins.

Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department.

Tel: +1 212 636 2437 on-line www.christies.com

16722

Client Number (if applicable) — Sale Number

Billing Name (please print)

Address

City — State — Zone

Daytime Telephone — Evening Telephone

Fax (Important) — Email

◯ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

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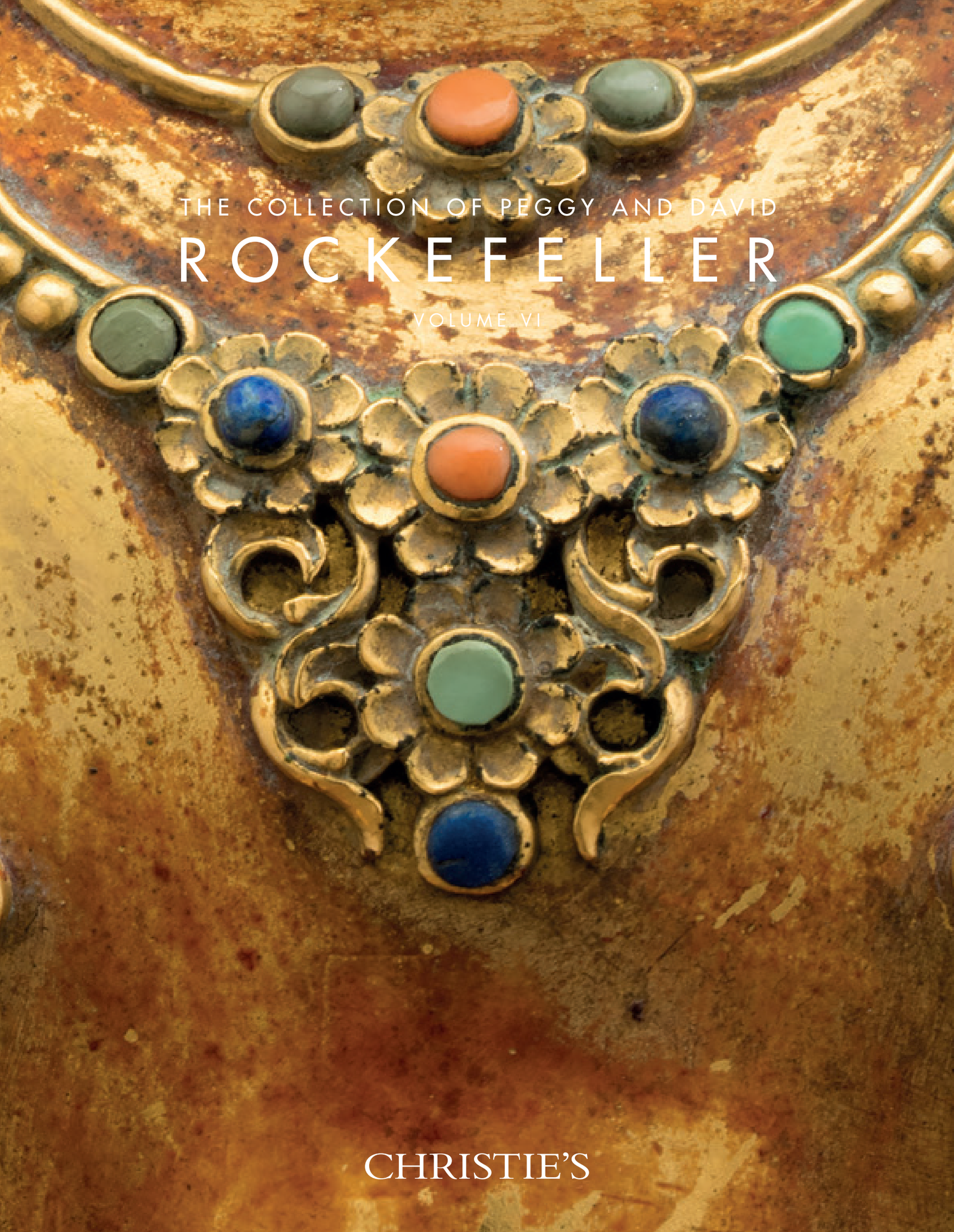

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

VOLUME VI

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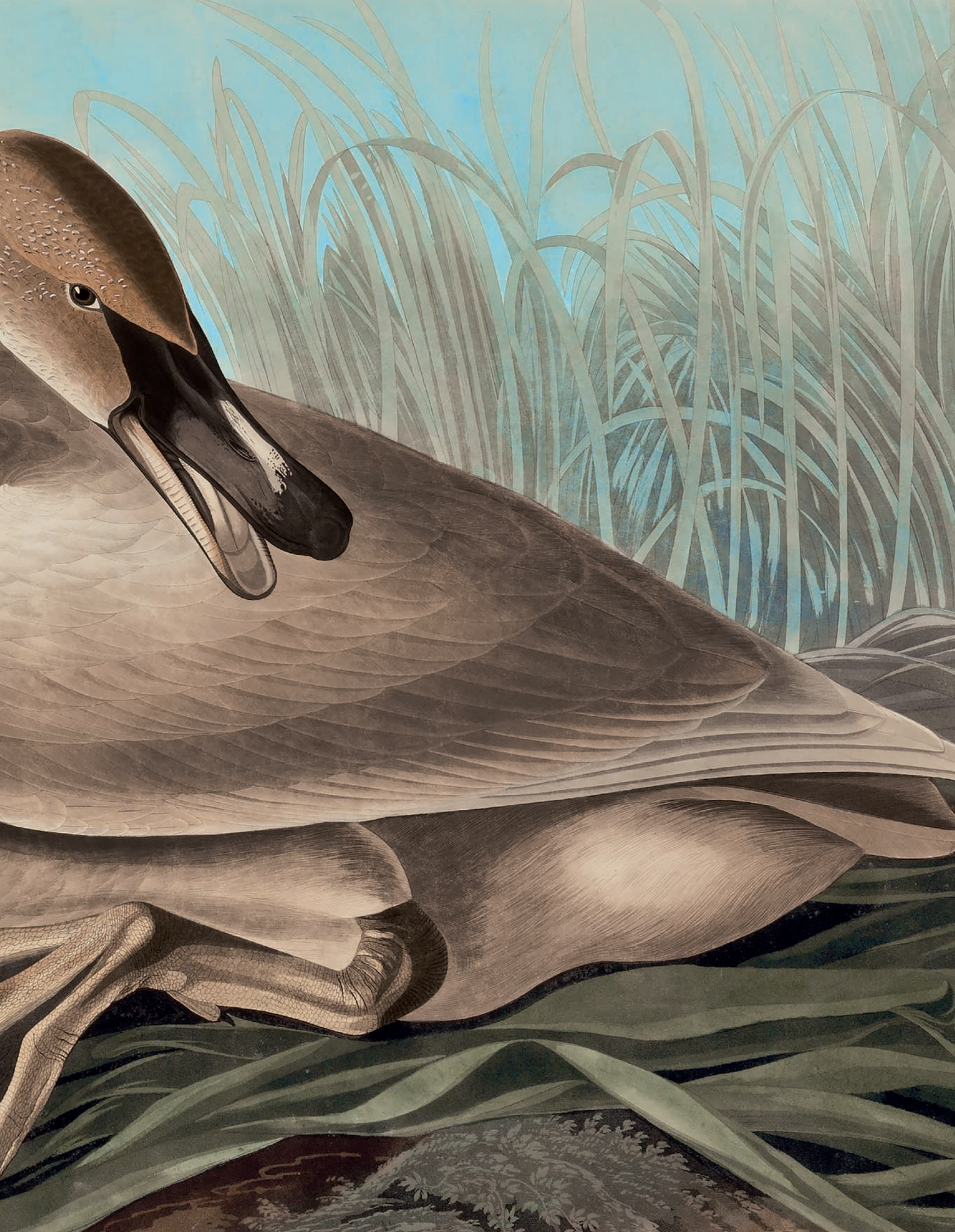

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

CHRISTIE'S

HOTEL

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

VOLUME VI

TRAVEL AND AMERICANA

THURSDAY 10 MAY 2018

AUCTION

Thursday 10 May 2018
at approximately 7.00 pm (lots 901–1084)
20 Rockefeller Plaza, New York, NY 10020

VIEWING

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Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
Sunday	6 May	1.00 pm – 4.00 pm
Monday	7 May	11.00 am – 4.00 pm

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[60]

CHRISTIE'S

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

THE COMPLETE SESSIONS CALENDAR

VOLUME I
19TH & 20TH CENTURY ART, **EVENING SALE**
Tuesday 8 May 2018

VOLUME II
ENGLISH AND EUROPEAN FURNITURE,
CERAMICS AND DECORATIONS, **PART I**
Wednesday 9 May 2018

VOLUME III
ART OF THE AMERICAS, **EVENING SALE**
Wednesday 9 May 2018

VOLUME IV
FINE ART, **DAY SALE**
Thursday 10 May 2018

VOLUME V
ENGLISH AND EUROPEAN FURNITURE,
CERAMICS AND DECORATIONS, **PART II**
Thursday 10 May 2018

VOLUME VI
TRAVEL AND AMERICANA
Thursday 10 May 2018

ONLINE SALE
THE COLLECTION OF
PEGGY AND DAVID ROCKEFELLER
Opens Thursday 1 May 2018

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Lot 1036

Opposite Sale Details:
Lot 1037

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Opposite Credit Page:
Lot 901

Inside Back Cover:
Lot 905

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"Beauty, to me, whether found in nature or in man-made objects, is ennobling and enriches the soul."

—DAVID ROCKEFELLER

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

COLLECTING SEEMS TO BE an instinct which is stronger in some human beings than in others. In my own case, it started at a rather early age. I suspect it was hereditary to some extent, since my mother, Abby Aldrich Rockefeller, was a lifelong collector, as were many members of the Aldrich family from which she came. My father also was a collector to a large and important degree, though his interests tended to be somewhat narrower in scope and considerably more traditional than those of my mother.

My wife, the former Peggy McGrath, claims that she is not a collector. In a strict sense this is true, since she is not interested in assembling many objects in a given category for the sake of completeness—to some, a definition of serious collecting. I am more ready to see myself as a collector, though my own definition of collecting would stress vitality and excellence more highly than completeness. In any case, we both love beautiful things and enjoy buying them if we feel that they would fit into our homes and add to their livability and charm. In addition, we care very much that what we buy is of outstanding quality. We always have enjoyed shopping together, and in acquiring significant objects we make a point of selecting things we both like.

Collecting differs from mere acquisition in that it is an intensely personal experience, and Peggy and the other members of our family have been deeply involved in the process over the years. We have always been fascinated by the cultural history of works of art and by the circumstances under which they were created, and Peggy and I have learned widely from relatives, friends, art historians, dealers, and artists themselves, as well as from our travels and from what reading we have had time to do.

The love of beauty has, of course, been the primary motivation behind our collecting. which remains to me a kind of mystery, a concept somehow beyond the intellect. For example, one may feel that an object is beautiful whether or not [one] is aware of its place in history, its possible uniqueness, or its significance on a broader scale. It is here that intuition comes into play, and we have relied heavily on our feelings in determining whether or not to acquire an object. While knowledge and intuition always have gone hand-in-hand with us, intuition almost invariably has been the winner.

A secondary but important motivation behind our collecting is the love of diversity. We are fascinated by the wonderful interactions that can occur among pieces from different times and cultures—especially when they meet with their surroundings to create a harmonious whole… [Our] enjoyment is closely associated with our recollections of how, where, and from whom we acquired our various art objects, as well as with the relationship of these objects to one another. This concern with relationships has had two interesting effects. On the one hand, it has meant that we have limited our collecting to those objects that we feel complement their surroundings, even though we find esthetic appeal in other art forms as well. On the other hand, it has given our collecting an eclectic spirit and meant that the decorative arts have played an important role in our lives as dynamic counterpoints to the fine arts as traditionally defined.

I must confess to being grateful for the more personal form of collecting which Peggy and I have been able to experience. Certainly Peggy and I both believe deeply that our collecting and enjoyment of man-made objects of beauty have given us a saner, more balanced, and more joyful approach to our activities in every area of life. Beauty gives one joy, and, in turn, generally adds new and productive facets to one's overall perspective.

Beauty is not, of course, a solution to the pressing problems of hunger, poverty, and strife that plague the world today, and the lover of beauty cannot and should never reduce one's sense of responsibility to one's fellow [human]. On the contrary, I believe that the creative possibilities presented by beauty in art should inspire us to seek at least equally creative approaches toward achieving a harmonious society.

Peggy and I have been more fortunate than most people in having opportunities to see, possess, and enjoy beautiful things. For that we are very grateful. And I, of course, am especially grateful to Peggy for the enthusiasm, humor, creativity, a sense of shared warmth and excitement she has brought to our collecting and to our homes. In addition, I feel a special sense of gratitude to my parents for exposing me to many beautiful things in my childhood. They and scores of [others] have heightened my appreciation of beauty. Finally, of course, it is the artists and craftspeople to whom we owe the most thanks. It is their imagination and talent which have produced the beauty from which we have derived such pleasure and enlightenment. I hope this expresses in some small measure the deep gratitude we feel toward all.

Peggy and David Rockefeller, May 13, 1973. Annenberg residence. Photograph by Arthur Levine, courtesy of the JPMorgan Chase Corporate History Program and The Rockefeller Archive Center.

ANCIENT ART IN THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

A group of five Egyptian faience vases dating to the Roman Period (two of which are presented here as lot 904) were displayed prominently on the mantel in the Music Room of David Rockefeller's childhood home at 10 West 54th Street in New York. David writes that his parents, John D. Rockefeller, Junior, and Abby Aldrich Rockefeller, "prized [these vases] highly and often pointed out that they represented a bridge linking ancient Egypt, Greece, and the Christian world" (R. Ellsworth, *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* vol. III, New York, 1993, p. 373). While antiquities represent a minority share of The Collection of Peggy and David Rockefeller, the prominent placement of these works of art in Mr. Rockefeller's childhood home speak to his early exposure to and enduring interest in ancient western civilizations.

The majority of the objects presented in this section were originally collected by Abby Aldrich Rockefeller, David Rockefeller's mother, in the first half of the 20th century. Abby's introduction to ancient Western Art came from her father, Senator Nelson Aldrich, who owned a collection of Greek vases. An examination of her files reveals frequent correspondence with Dikran G. Kelekian, a prominent dealer of Antiquities and Islamic art in the early 20th century. In turn, Abby passed on an appreciation of ancient art to her children, and to David in particular.

The link between the Rockefeller family and Egypt, Syria and the surrounding regions was further established through academics at the University of Chicago—which had been established by the Rockefellers in 1891—who invited Junior, Abby and David to visit in person in 1929. David recalled that he had read about the discovery of King Tutankhamen's tomb a few years earlier, and a trip to Egypt "seemed to me the most exciting of adventures." (D. Rockefeller, *Memoirs*, New York, 2003, p. 46). James Henry Breasted was the first American to receive a PhD in Egyptology and was an early champion of documenting the role that the ancient Near East played in the rise of western civilization. Dr. Breasted had been receiving support and encouragement from "Junior" over many years, having worked together to establish The Oriental Institute at the University of Chicago ten years earlier. David noted, "Father was enthralled by the discoveries of archaeologists who had uncovered so much about the emergence of the great civilizations of antiquity."

The family absorbed all that the experience had to offer, from visiting the Sphinx and riding a camel out to Giza before a four-week trip up the Nile to Luxor in a large *dahabiyah* (a passenger boat) named the *Serapis*. Abby, a diligent correspondent, exclaimed in a letter to her son Laurance that she was experiencing "great joy" from the spectacular environs and experiences that the journey had to offer. David would echo his mother's sentiments, "We spent a month on the Nile, traveling from Cairo to Wadi Halfa on the northern Sudanese border.... Even though I was only thirteen, I nevertheless carried away with me a very vivid memory of that truly remarkable civilization which flourished so many thousands of years ago" (M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I. p. 26).

901

AN EGYPTIAN LIMESTONE RELIEF FRAGMENT

NEW KINGDOM, LATE 18TH-EARLY 19TH DYNASTY, CIRCA 1300 B.C.

12¼ in. (31.1 cm.) high

$15,000-20,000

PROVENANCE

with Dikran G. Kelekian (1868-1951), New York.
Abby Aldrich Rockefeller, New York, acquired from the above, circa 1924-1925.
Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.), 1948-1961.
Winthrop Rockefeller, Petit Jean Mountain, Arkansas, 1961-1973.
Estate of Winthrop Rockefeller, 1973-1974.
David Rockefeller, New York, acquired from the above, 1974.

LITERATURE

R. Ellsworth *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* New York, 1993, vol III, pp. 368-369, no. 274.

902

AN EGYPTIAN BRONZE FALCON

LATE PERIOD-TO PTOLEMAIC PERIOD, 664-30 B.C.

5¾ in. (14.6 cm.) high

$12,000-18,000

PROVENANCE

Dr. William Moir Bryce (1842-1919), Edinburgh.
Alexander Scott (1872-1925), Philadelphia.
The Oriental and European Collection of Mr. Alexander Scott; Anderson Galleries, New York, 2-4 March 1922, lot 308.
Abby Aldrich Rockefeller, New York, acquired from the above.
David Rockefeller, New York, gifted from the above, early 1930s, a few years after the family's trip to Egypt in 1929.

LITERATURE

R. Ellsworth *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* New York, 1993, vol III, p. 370 , no. 275.

David Rockefeller's childhood bedroom. Photograph by Samuel H. Gottscho, courtesy of The Rockefeller Archive Center.

903

AN EGYPTIAN BRONZE ANUBIS

LATE PERIOD TO PTOLEMAIC PERIOD, 664-30 B.C.

7¼ in. (18.4 cm.) high

$7,000-9,000

PROVENANCE

Lord Braye Collection, U.K.
Alexander Scott (1872-1925), Philadelphia.
The Oriental and European Collection of Mr. Alexander Scott; Anderson Galleries, New York, 2-4 March 1922, lot 312.
Abby Aldrich Rockefeller, New York, acquired from the above.
David Rockefeller, New York, gifted from the above, early 1930s, a few years after the family's trip to Egypt in 1929.

LITERATURE

R. Ellsworth *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 371, no. 277.

904

TWO EGYPTIAN FAIENCE VASES

ROMAN PERIOD, CIRCA LATE 1ST CENTURY A.D.

Left: 8¼ in. (21 cm.) high; right: 8¾ in. (22.2 cm.) high (2)

$15,000-20,000

PROVENANCE

Left:
Reportedly found at Tuneh.
Dr. Daniel Marie Fouquet (1850-1914), Cairo.
Collection du Docteur Fouquet du Caire; Galerie Georges Petit, Hôtel Drouot, Paris, 12-14 June 1922, lot, 249, pl. XI.
with Parish Watson & Co., New York.
Abby Aldrich Rockefeller, New York, acquired from the above, 1930.
Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.), 1948-1961.
Winthrop Rockefeller, Petit Jean Mountain, Arkansas, 1961-1973.
Estate of Winthrop Rockefeller, 1973-1974.
David Rockefeller, New York, acquired from the above, 1974

Right:
Reportedly found at Tuneh.
with Ars Classica, Geneva.
Abby Aldrich Rockefeller, New York, acquired from the above, 1930.
Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.), 1948-1961.
Winthrop Rockefeller, Petit Jean Mountain, Arkansas, 1961-1973.
Estate of Winthrop Rockefeller, 1973-1974.
David Rockefeller, New York, acquired from the above, 1974.

LITERATURE

R. Ellsworth *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* New York, 1993, vol III, pp. 372-373, nos. 278 and 279.

Lot 904. Photographed in 10 West 54th Street. Photographer Unknown.
Courtesy of The Rockefeller Archives Center.

905

AN ATTIC BLACK-FIGURED AMPHORA (TYPE B)

ATTRIBUTED TO THE SWING PAINTER, CIRCA 530-520 B.C.

15¼ in. (38.7 cm.) high

$100,000-150,000

PROVENANCE

Samuel Rogers, London (1763-1856), banker and poet.
Catalogue of the Very Celebrated Collection of Works of Art the Property of Samuel Rogers; Christie's, London, 28 April 1856 and eighteen following days, lot 340.
Lord Swansea, Swansea, Wales.
Property of Lord Swansea; Anderson Galleries, New York, 28 January 1921, lot 476.
Abby Aldrich Rockefeller, New York, acquired from the above.
David Rockefeller, New York, gifted from the above, mid 1920s.

LITERATURE

D. von Bothmer, "Greek Vases Lost and Found," in *Studies Presented to David Moore Robinson,* St. Louis, 1953, Vol. II, p. 135, no. 2.
D. von Bothmer, "Reviewed Work(s): Herakles: Die zwölf Taten des Helden in antiker Kunst und Literatur by Frank Brommer," *American Journal of Archaeology, Vol. LVIII,* Jan. 1954, p. 63.
J.D. Beazley, *Attic Black-figure Vase-Painters,* Oxford, 1956, p. 306, no. 40.
J.D. Beazley, *Paralipomena,* Oxford, 1971, p. 132, no. 40.
F. Brommer, *Vasenlisten zur griechischen Heldensage, 3rd ed.*, Marburg, 1973, p. 77, no. 17.
E. Böhr, *Der Schaukelmaler,* Mainz, 1982, p. 85, no. 46. pl. 48.
C. Berard, ed., *Images et société en Grèce ancienne: L'iconographie comme méthode d'analyse, Cahiers d'Archeologie Romande 36,* Lausanne, 1987, p.122, fig. 1 (A).
T.H. Carpenter, *Beazley Addenda,* Oxford, 1989, p. 81.
R. Ellsworth *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* New York, 1993, vol III, pp. 374-375, no. 280.
Beazley Archive Pottery Database no. 301520.

The Swing Painter takes his name from the amphora in the Museum of Fine Arts, Boston, which depicts a young maiden on a swing. As J. Boardman informs (p. 63 in *Athenian Black Figure Vases,* Oxford, 1974), the Swing Painter "is not a good painter, nor a conscious comedian, although his placid figures with their big heads, fashionably tiny noses, and often clenched fists, bring a smile to our lips." The Rockefeller amphora is a very fine example of the Swing Painter's work. The frontal chariot scene shown on the obverse was a favorite of the artist, which he painted multiple times (see the examples now in the Tampa Museum of Art, the Virginia Museum of Fine Arts, Richmond, and two in the Poldi Pezzoli Museum, Milan, pls. 35, 47, 56 & 57 in E. Böhr, *Der Schaukelmaler,* Mainz, 1982). The bearded man, possibly the hero Herakles, capturing the hind in the presence of Hermes on the reverse is unique, although on another amphora by the Swing Painter in the British Museum, Apollo is shown similarly grasping the animal's horns, but here observed by three draped men (Böhr, op. cit., pl. 47).

Mr. Rockefeller fondly recalled receiving this vase in the mid 1920s as prize awarded to him over his brothers by his mother in a competition designed to "encourage habits of orderliness in her sons."

906

A ROMAN ALABASTER HEAD OF SERAPIS

CIRCA 2ND CENTURY A.D.

3¼ in. (8.2 cm.) high

$6,000-8,000

PROVENANCE

Arthur B. Davies (1868-1928), American artist, New York.
The Arthur B. Davies Art Collection; American Art Association, New York, 16-17 April 1929, lot 176.
Abby Aldrich Rockefeller (1874-1948), New York, acquired from the above.
David Rockefeller, New York, gifted from the above, 1949.

907

A ROMAN GREEN GLASS OINOCHOE

CIRCA 3RD CENTURY A.D.

4¼ in. (10.8 cm.) high

$600-800

PROVENANCE

Marianne Gerschel, New York.
David Rockefeller, New York, gifted from the above, 1995.

908

A ROMAN MARBLE PORTRAIT HEAD OF THE EMPEROR AUGUSTUS

REIGN 27 B.C.-14 A.D.

13½ in. (34.3 cm.) high

$25,000-35,000

PROVENANCE

with Dikran G. Kelekian (1868-1951), New York.
Abby Aldrich Rockefeller, New York, acquired from the above, 1928.
David Rockefeller, New York, gifted from the above, 1942.

LITERATURE

R.H. Ellsworth *et al., The David and Peggy Rockefeller Collection,* New York, 1993, vol III, pp. 386-387, no. 289.

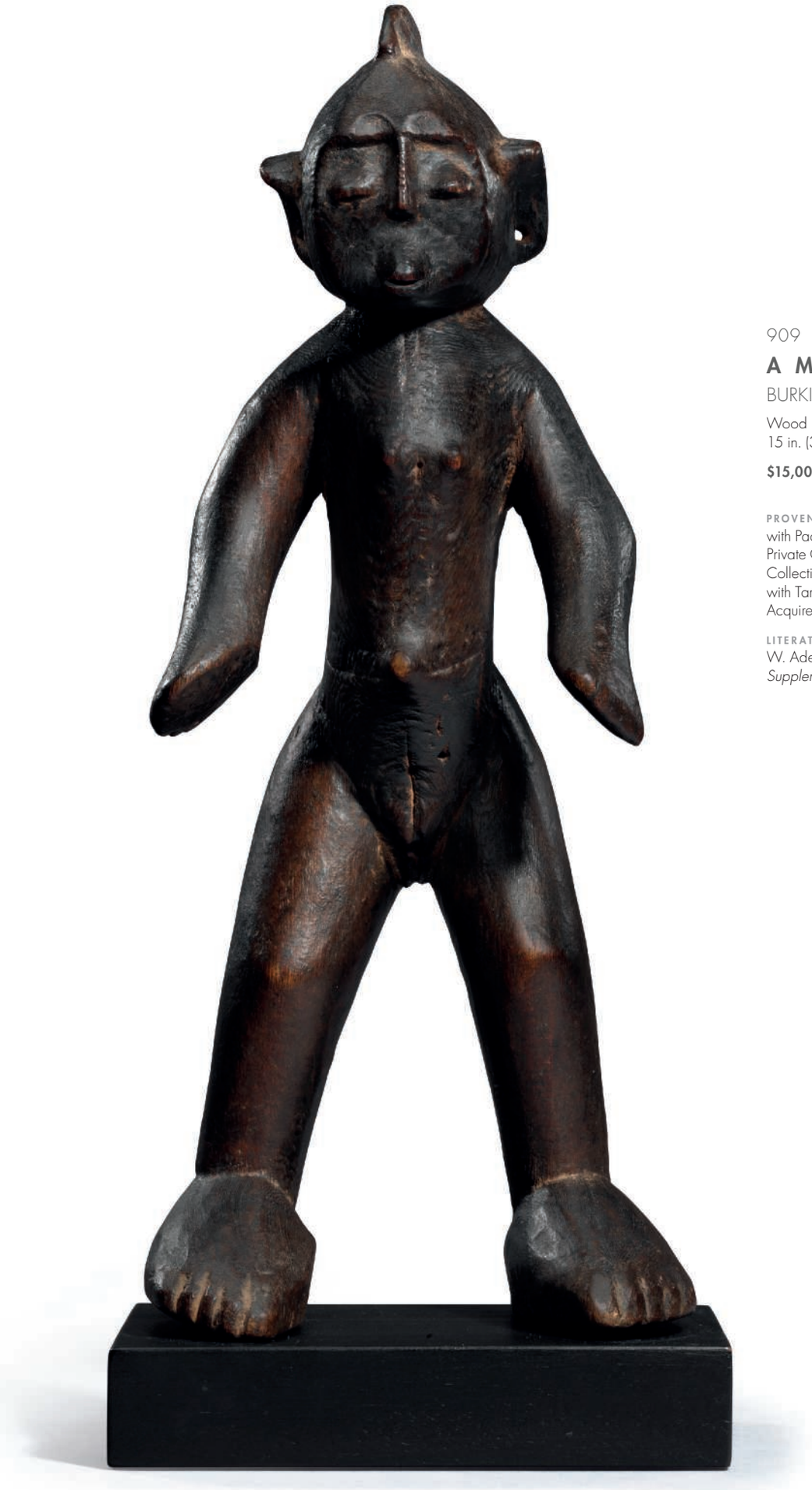
AFRICAN AND OCEANIC ART IN THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

While David Rockefeller's mother, Abby Aldrich Rockefeller, first exposed him to African art, it was his brother Nelson's collection that taught him about the diversity and intricacies of such objects. Nelson was an active and serious collector of tribal art, as was his son, Michael, whose expansive collection is now housed in the Michael C. Rockefeller Wing of the Metropolitan Museum of Art.

While Peggy and David gained an appreciation of these works from Nelson, their own travels afforded them the opportunity to contextualize the pieces they saw; David states, "one feels very differently about the art of a nation when one encounters it in its native surroundings, and [Peggy and I] were overwhelmed by the beauty of the many places we saw" (M. Potter *et al., The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, p. 48).

Peggy and David acquired a small but distinguished collection of tribal art. Much of their collection was comprised of African art, with a few notable Oceanic objects, including a Sepik River Paddle, which was gifted to them by Nelson (lot 916). Of his African art, David writes, "My own interest in African art was greatly stimulated by the dramatic African pieces in Nelson's collection. It was further enhanced in 1959 when Peggy and I first visited several countries in Africa south of the Sahara, where we made our initial purchases of tribal art" (R. Ellsworth, *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* vol. III, New York, 1993, p. 366). Peggy and David also warmly welcomed the gifts they received from African leaders, which are excellent representations of tribal art (some examples include lot 909 and lot 910). Peggy and David were pleased to display their African collection at the family office at 30 Rockefeller Plaza and at their house in Maine.

David understood that art provided a window into other cultures and could be used to understand humanity. David notes, "collecting differs from mere acquisition in that it is an intensely personal experience, and Peggy and the other members of our family have been deeply involved in the process over the years. We have always been fascinated by the cultural history of works of art and by the circumstances under which they were created, and Peggy and I have learned widely from relatives, friends, art historians, dealers, and artists themselves, as well as from our travels" (M. Potter *et al., The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, p. 13). Peggy and David Rockefeller's travels put them in contact with a diverse range of cultures and societies. Their highly international purview, like that of David's brother, Nelson Rockefeller, placed them at the forefront of conversations about the changing and dynamic world in which they lived.



909

A MOSSI FEMALE FIGURE

BURKINA FASO, 19TH TO 20TH CENTURY

Wood
15 in. (38 cm.) high

$15,000-25,000

PROVENANCE

with Pace Primitive, New York (#54-0844).
Private Collection, United States.
Collection of Lucien van de Velde, Belgium, 2002.
with Tambaran Gallery, New York.
Acquired by the current owner from the above, October 2010.

LITERATURE

W. Adelson *et al., The David and Peggy Rockefeller Collection: Supplement,* New York, 2015, vol V, p. 223, no 107.

910

A DAN/GUERE MASK

IVORY COAST, MID 20TH CENTURY

Wood, fiber and metal
17¾ in. (45 cm.) high

$1,500-2,500

PROVENANCE
Gift of Léopold Sédar Senghor, President of Senegal, October 1973.

LITERATURE
R. Ellsworth *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* New York, 1993, vol III, pp. 410, no. 312.

911

A SENUFO FIRESPITTER HELMET MASK

IVORY COAST, 20TH CENTURY

Wood
31 in. (79 cm.) long

$8,000-12,000

PROVENANCE
Gift of His Excellency Félix Houphouët-Boigny, President of the Republic of the Ivory Coast, 1962.

LITERATURE
R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, pp. 406-407, no. 310.

912

A SENUFO HELMET MASK

IVORY COAST, 20TH CENTURY

Wood
11½ in. (29 cm.) high

$6,000-9,000

PROVENANCE

Gift of His Excellency Rene Amany, Ambassador of the Ivory Coast to the United States, 1982.

LITERATURE

R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, pp. 408-409, no. 311.

913

A TERRACOTTA FIGURINE

CAMEROON, 20TH CENTURY

8.5 in. (21.5 cm.) tall

$100-200

PROVENANCE

Acquired from Father Luitfrid Marfurt, Mont Fébé, Yaoundé, Cameroon, September 1973.

914

A TERRACOTTA FIGURINE

CAMEROON, 20TH CENTURY

7 in. (18 cm.) high

$100-200

PROVENANCE

Acquired from Father Luitfrid Marfurt, Mont Fébé, Yaoundé, Cameroon, September 1973.

915

A TELOFOMIN, WESTERN SEPIK DISTRICT, HOUSE BOARD

PAPUA NEW GUINEA, 20TH CENTURY

Wood
71 in. (181 cm.) long

$3,000-5,000

916

A SEPIK RIVER PADDLE

PAPUA NEW GUINEA, MID 20TH CENTURY

Wood

$800-1,200

PROVENANCE

Raw Material Processing Company, Melbourne, Australia.
Nelson A. Rockefeller, acquired in the early 1960s.
Gifted from the above to the present owner, late 1970s.

LITERATURE

R. Ellsworth *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures, New York,* 1993, vol III, p. 414, no. 316.

917

A PAPUAN GULF GOPE BOARD

PAPUA NEW GUINEA, MID 20TH CENTURY

Wood
72 in. (182.8 cm.) tall

$1,000-2,000

916

917

JAPANESE AND KOREAN ART IN THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

In 1921, David Rockefeller's parents, John D. Rockefeller, Junior, and his wife, Abby Aldrich Rockefeller, journeyed by steam ship to Japan, Korea and China—the first members of the legendary Rockefeller family to visit the region. While in Japan, "Junior" and Abby attended a formal reception given by the Taisho Emperor at the Imperial Palace (they would later supply funds for repair to the library of the Imperial University after the earthquake of 1923). In addition to Tokyo, Junior and Abby visited Kyoto, Nara, Nikko, and Osaka, where they received by Baron and Baroness Fujita (Christie's sold *Important Chinese Art from the Fujita Museum* in March 2017).

Both Junior and Abby's interest in Asian art and design was ignited in the years prior to their trip. Described by Holland Cotter in 2006 *New York Times* article, "As collectors, the Rockefellers are spiritual descendants of the "Boston Buddhists," a social and academic elite that visited Japan in the late 19th century, fell in love with it and sent Buddhist art back to the United States by the crate-full." Under the direction of patrons like William Sturgis Bigelow, Ernest Fenollosa, and Senator Nelson Wilmarth Aldrich—Abby's father—the arts of Asia became woven into the fabric of American interiors and museums. Following in this tradition, Junior and Abby built a Japanese teahouse on the grounds of their country estate, Kykuit, in 1909, and Junior began collecting important ceramics in 1913. Lucy Truman Aldrich, Abby's sister, traveled to Japan in 1919 and returned with ample art and objects for both her own and Abby's collection. The following summer, Abby invited one hundred guests to The Eyrie, the Rockefeller family summer retreat in Maine, for tea and an illustrated lecture on the subject of Japanese prints.

Junior and Abby also sourced items from Yamanaka & Company: "[W]e are using our Japanese china on the table for dinner every night," Abby wrote to her sister Lucy in 1922. "We all enjoy it, even the children…It looks much better being used…" As a boy, David Rockefeller was enthralled by his parents' collection of Asian art, and was instructed to begin acquiring his own groupings at an early age. "In a certain sense," David recalled, "I began my own career as a collector at Yamanaka when I started to assemble, with Mother's advice and encouragement, a number of small and delicately carved animals."

Among all of Junior and Abby's children, David Rockefeller and his brother, John D. Rockefeller, 3rd, were the most instrumental in building formal links between America and Asia. John 3rd's boyhood interest in Japan deepened after a diplomatic tour of the country in the early 1950s, after which he worked to expand the role of the non-profit Japan. Under his leadership, the Japan Society built a permanent headquarters in New York in 1971, near the United Nations. David continued to support and promote the Japan Society after his brother's death, serving as Honorary Chairman of the Board (1978 – 1986), among other vital posts.

In the 1960s, the Museum of Modern Art, New York—which had been co-founded by Abby in 1929 and built on land formerly owned by the Rockefeller family—organized an exhibition entitled, *The New Japanese Painting and Sculpture*. Twenty-three works by artists such as Yoshishige Saito and Saburo Hasegawa were loaned by the Rockefellers to the exhibition. Around this time, John 3rd began working with esteemed Asian art dealer Robert Hatfield Ellsworth, who would also assist Peggy and David

Rockefeller with selecting items for their houses. Ellsworth, whose collection was sold at Christie's in March 2015, later provided the Introduction and other texts for Volume III of Peggy and David's formal collection catalogue, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*.

The Japanese and selected Korean works of art offered in the pages that follow represent pieces that the Rockefellers collected and enjoyed for decades. Some descend from Lucy Truman Aldrich (1869 – 1955), who gifted her collection of Japanese textiles to the Rhode Island School of Design (RISD) Museum, one of the most important gifts of its kind in the United States. In turn, Abby's collection of Japanese prints, including examples by Hokusai, Utamaro, and Hiroshige was also bequeathed to RISD, and Philip Johnson would design a gallery for the works in the 1950s. As the provenance reveals, both sisters bought regularly from a range of sources in and out of Japan.

Comprised of an array of materials, styles and subjects spanning over 600 years in history, interesting and unique examples of Japanese ceramics and religious sculptures, alongside Korean paintings, ceramics and furniture, are being offered. Among the ceramics highlights is the widely acclaimed Nabeshima ware which was first produced for the Nabeshima clan in the 17th Century under the influence of Chinese *doucai* porcelain, most celebrated for its splendid colors, striking outlines, contrasting patterns and high control of overall quality (see Lot 931). Although masterpieces of utmost importance and quality from the world-renowned Rockefeller collection of Japanese art generously went to the public sphere as part of the family's gifts to Asia Society in 1970s, the selection in this catalogue offers collectors a glimpse of the kaleidoscopic world of Japanese treasures sustained and expanded by Peggy and David Rockefeller.

Peggy and David Rockefeller at the residence of Baron H. Fujita Amijima in Osaka, Japan, October 25, 1921. Photograph by S. Wakabayashi.

918

A JAPANESE SQUARE DISH

EDO PERIOD (18TH CENTURY)

Shino ware, pottery with iron-oxide
6½ in. (16.5 cm.) square

$2,000-3,000

PROVENANCE
Yamanaka & Company, Kyoto, Japan, 6 April 1970.

LITERATURE
R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection,* New York, Vol. III, 1993, p. 110, no. 60 (illustrated, p. 110).

919

A JAPANESE RECTANGULAR DISH

EDO PERIOD (1615-1868)

Arita ware, Imari style, porcelain with red, green, yellow and greyish aubergine overglaze enamels
8½ in. (21.6 cm.) long; 4⅜ (11.2 cm.) in. wide

$1,000-2,000

PROVENANCE
Miss Lucy Truman Aldrich, Providence, Rhode Island.
Estate of Lucy Truman Aldrich, 1955.
Acquired October, 1955.

LITERATURE
R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection,* New York, Vol. III, 1993, p. 125, no. 71 (illustrated, p. 125).

920

A JAPANESE WATER DROPPER

EDO PERIOD (1615-1868)

Arita ware, Imari style, porcelain with green and red overglaze enamels
1¼ in. (3.2 cm.) high; 4½ in. (10.8 cm.) long; 2⅞ in. (7.3 cm.) wide

$1,000-2,000

PROVENANCE
Yamanaka & Company, Bar Harbor, Maine, October 1933.
Mrs. Abby Aldrich Rockefeller, Seal Harbor, Maine, 1933-1948.
Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.), 1948-1960.
Acquired 30 September 1960.

LITERATURE
R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection,* New York, Vol. III, 1993, p. 114, no. 62 (illustrated, p. 114).

921

A JAPANESE FOLIATE DISH

KOKUTANI STYLE, EDO PERIOD (LATE 17TH CENTURY)

The dish with foliate rim on raised foot, decorated in polychrome overglaze enamels with a magpie standing on a branch of blossoming flowers, the underside with arrow-shaped strokes
5¾ in. (14.5 cm.)

$4,000-6,000

PROVENANCE
Miss Lucy Truman Aldrich, Providence, Rhode Island, acquired as a gift in the early 1950s.

LITERATURE
R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection,* New York, Vol. III, 1993, p. 131, no. *77* (illustrated, p. 131).

922

A JAPANESE FOLIATE DISH

KOKUTANI STYLE, EDO PERIOD (LATE 17TH CENTURY)

The dish with foliate rim on raised foot, decorated in polychrome overglaze enamels with blossoming flowers and on the underside with arrow-shaped strokes
5¾ in. (14.5 cm.) diam.

$4,000-6,000

PROVENANCE

Miss Lucy Truman Aldrich, Providence, Rhode Island, acquired as a gift in the early 1950s.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, p. 131, no. 76 (illustrated, p. 131).

923

A LARGE JAPANESE DISH

EDO PERIOD (19TH CENTURY)

Nabeshima style, porcelain with underglaze blue, and red overglaze enamel
12 in. (30.5 cm.) diam.

$1,000-2,000

PROVENANCE

Yamanaka & Company, Bar Harbor, Maine, 1931.
Mrs. Abby Aldrich Rockefeller, Seal Harbor, Maine, 1931-1948.
Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.), 1948-1960.
Winthrop Rockefeller, Petit Jean Mountain, Arkansas, 1960-1973.
Estate of Winthrop Rockefeller, 1973-1974.
Acquired 1974.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, pp. 168-169, no. 111 (illustrated, p. 168).

924

A JAPANESE DISH

MEIJI PERIOD, LATE 19TH CENTURY

Nabeshima style, porcelain with underglaze blue and red, green and yellow overglaze enamels
2½ in. (6.4 cm.) high; 9 in. (22.9 cm.) diam.

$700-900

PROVENANCE
Yamanaka & Company, Bar Harbor, Maine, 1931.
Mrs. Abby Aldrich Rockefeller, Seal Harbor, Maine, 1931-1948.
Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.), 1948-1960.
Acquired 1960.

LITERATURE
R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, pp. 168-169, no. 112 (illustrated, p. 168).

925

A JAPANESE DISH

MEIJI PERIOD, LATE 19TH CENTURY

Nabeshima style, porcelain with underglaze blue
4 in. (10.2 cm.) high; 13½ in. (34.2 cm.) diam.

$800-1,200

PROVENANCE
Yamanaka & Company, Bar Harbor, Maine, 1931.
Mrs. Abby Aldrich Rockefeller, Seal Harbor, Maine, 1931-1948.
Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.), 1948-1960.
Winthrop Rockefeller, Petit Jean Mountain, Arkansas, 1960-1973.
Estate of Winthrop Rockefeller, 1973-1974.
Acquired 1974.

LITERATURE
R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, pp. 166-167, no. 109 (illustrated, pp. 166-167).

926

A SET OF FIVE JAPANESE DISHES

EDO PERIOD (19TH CENTURY)

Yoshidaya style, porcelain with green, aubergine, yellow, black, brown and coral-red overglaze enamels
1 in. (2.54 cm.) high; 6½ in. (16.5 cm.) wide; 5 in. (12.7 cm.) long

$2,500-3,500

PROVENANCE
Yamanaka & Company, Bar Harbor, Maine, 1938.
Mrs. Abby Aldrich Rockefeller, Seal Harbor, Maine, 1938-1948.
Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.), 1948-1960.
Acquired 30 September 1960.

EXHIBITED
R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, pp. 111-113, no. 61 (illustrated, pp. 112-113).

927

A JAPANESE COVERED BOWL

EDO PERIOD (19TH CENTURY)

Arita ware, Imari style, porcelain with underglaze blue and red, green, yellow, turquoise and black overglaze enamels, and gold

5 in. (12.7 cm.) high; 8½ (21.6 cm.) in. wide

$1,500-2,500

PROVENANCE

Yamanaka & Company, Bar Harbor, Maine, 1938.
Mrs. Abby Aldrich Rockefeller, Seal Harbor, Maine, 1937-1948.
Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.), 1948-1960.
Acquired 30 September 1960.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection,* New York, Vol. III, 1993, pp. 126-127, no. 72 (illustrated, pp. 126-127).

928

A JAPANESE TRIANGULAR INCENSE BURNER

19TH CENTURY

Arita ware, Imari style, porcelain with underglaze blue and yellow, green, black and red overglaze enamels, and gold; silver cover and rim
3 in. (7.6 cm.) high

$800-1,200

PROVENANCE
Yamanaka & Company, Bar Harbor, Maine, September 1941.
Mrs. Abby Aldrich Rockefeller, Seal Harbor, Maine, 1941-1948.
Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.), 1948-1960.
Winthrop Rockefeller, Petit Jean Mountain, Arkansas, 1960-1973
Estate of Winthrop Rockefeller, 1973-1974.
Acquired August 1974.

LITERATURE
R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, pp. 128-130, no. 73 (illustrated, p. 182).

929

A JAPANESE ROUND INCENSE BURNER

19TH CENTURY

Arita ware, Imari style, porcelain with red, green and black overglaze enamels, and gold; silver cover
3¼ in. (8.3 cm.) high; 3⅛ in. (8 cm.) diam.

$800-1,200

PROVENANCE
Yamanaka & Company, Bar Harbor, Maine, 1941.
Mrs. Abby Aldrich Rockefeller, Seal Harbor, Maine, 1941-1948.
Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.), 1948-1960.
Acquired 30 September 1960.

LITERATURE
R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, pp. 128-130, no. 74 (illustrated, p. 182).

930

A JAPANESE HEXAGONAL INCENSE BURNER

20TH CENTURY

Arita ware, Imari style, porcelain with red, green, yellow and black overglaze enamels, and gold; silver cover and rim
3¾ in. (9.5 cm.) high

$500-700

PROVENANCE

Yamanaka & Company, Bar Harbor, Maine, September 1940.
Mrs. Abby Aldrich Rockefeller, Seal Harbor, Maine, 1940-1948.
Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.), 1948-1960.
Acquired 30 September 1960.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection,* New York, Vol. III, 1993, pp. 128-130, no. 75 (illustrated, p. 182).

931

A JAPANESE DISH

20TH CENTURY

Arita ware, Nabeshima style, porcelain with underglaze blue and red, green and yellow overglaze enamels

2 in. (5.1 cm.) high; 8½ in. (21.5 cm.) diam.

$5,000-7,000

PROVENANCE

Purchased at a shop in the Hotel Okura, Tokyo, by Mr. Joseph Verner Reed, New York, 19 June 1972
Gift of Mr. Joseph Verner Reed, 19 June 1972

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection,* New York, Vol. III, 1993, pp. 118-119, no. 65 (illustrated, p.119).

932

A JAPANESE DISH

20TH CENTURY

Nabeshima ware, porcelain with underglaze blue and red and green overglaze enamels
3 in. (7.6 cm.) high; 10½ in. (26.6 cm.) diam.

$2,500-3,500

PROVENANCE
Yamanaka & Company, Bar Harbor, Maine, 1937.
Mrs. Abby Aldrich Rockefeller, Seal Harbor, Maine, 1937-1948.
Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.), 1948-1960.
Acquired 30 September 1960.

LITERATURE
R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, p. 121, no. 68 (illustrated, p. 121).

933

A SET OF FIVE JAPANESE DISHES

20TH CENTURY

Nabeshima ware, porcelain with underglaze blue and red and green overglaze enamels
3 in. (7.6 cm.) high; 10½ (26.7 cm.) in. diam.

$2,500-3,500

PROVENANCE
Yamanaka & Company, Bar Harbor, Maine, 1932
Mrs. Abby Aldrich Rockefeller, Seal Harbor, Maine, 1932-1948.
Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.), 1948-1960.
Acquired 30 September 1960.

LITERATURE
R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, p. 116-117, no. 64 (illustrated, pp. 116-117).

934

A PAIR OF JAPANESE DISHES

20TH CENTURY

Nabeshima ware, porcelain with underglaze blue and red, green, and yellow overglaze enamels
7 in. (17.7 cm.) diam.

$5,000-7,000

PROVENANCE
S. Kobayashi Art Trading Company, Ltd., Nikko, Japan, June 1972

LITERATURE
R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, p. 120, no. 67 (illustrated, p. 120).

935

A JAPANESE FLOWER VASE

20TH CENTURY

The ovoid body set with a short white glazed slim neck, suffused with crackles throughout
13 in. (33.1 cm.)

$400-600

PROVENANCE
Ohi Museum, Kanazawa, Japan

LITERATURE
W. Adelson and C. Cherix, et al., *The David and Peggy Rockefeller Collection,* New York, Vol. V, 2015, p. 221, no. 105 (illustrated, p. 221).

936

TWO JAPANESE VASES

ATTRIBUTED TO SHOJI HAMADA (1894-1979)

Two waisted vases, one applied with dark brown glaze, the irregular painted section resembling a flower, the other splashed with green, black and brown glaze
11 in. (27.9 cm.) high each

$400-600

937

A JAPANESE FIGURE OF TWO PUPPIES CAVORTING ON A ROCK

EDO PERIOD (1615-1868)

Arita ware, Imari style, porcelain with brown, orange-red and black overglaze enamels
5½ (13.9 cm.) in. high; 6½ (16.5 cm.) in. long

$700-900

PROVENANCE
Hokusui Gallery, Toyko, 20 April 1985

LITERATURE
R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, p. 132, no. 78 (Illustrated, p. 132).

938

A JAPANESE FIGURE OF A BIRD OF PREY PERCHED ON A STUMP

MEIJI PERIOD (LATE 19TH CENTURY)

Hirado ware, porcelain with underglaze blue and brown and black overglaze enamels
8¾ in. (22.3 cm.) high.

$700-900

PROVENANCE

Miss Lucy Truman Aldrich, Providence, Rhode Island.
Estate of Lucy Truman Aldrich, 1955.
Winthrop Rockefeller, Petit Jean Mountain, Arkansas, 1955-1974.
Estate of Winthrop Rockefeller, 1973-1974.
Acquired August 1974.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, p. 140, no. 86 (illustrated, p.140).

C·COROT·
1845

939

A JAPANESE MODEL OF A LOUNGING DOG

EDO PERIOD (1615-1868)

A recumbent puppy decorated in reddish-orange underglaze with black enamels on its eyes and nose
3½ in. (8.9 cm.) high, 6 in. (15.2 cm.) long

$400-600

PROVENANCE
Acquired in Tokyo, Japan 1985.

LITERATURE
R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection,* New York, Vol. III, 1993, pp.146-147. no. 92 (illustrated, p. 146).

940

A JAPANESE INCENSE BURNER IN THE FORM OF A ROOSTER

EDO PERIOD (1615-1868)

Pottery with clear glaze
8½ in. (21.6 cm.) high

$1,000-2,000

PROVENANCE
Miss Lucy Truman Aldrich, Providence, Rhode Island.
Estate of Lucy Truman Aldrich, 1955.
Winthrop Rockefeller, Petit Jean Mountain, Arkansas, 1955-1973.
Estate of Winthrop Rockefeller, 1973-1974.
Acquired August 1974.

LITERATURE
R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection,* New York, Vol. III, 1993, p. 144, no. 90 (illustrated, p. 144).

941

A JAPANESE INCENSE BURNER IN THE FORM OF A PHEASANT

MEIJI PERIOD (LATE 19TH CENTURY)

Porcelain with clear glaze
6⅝ in. (16.8 cm.) high; 15 in. (38.1 cm.) long

$1,000-2,000

PROVENANCE
Miss Lucy Truman Aldrich, Providence, Rhode Island.
Estate of Lucy Truman Aldrich, 1955.
Acquired 23 August 1955.

LITERATURE
R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection,* New York, Vol. III, 1993, p. 143, no. 89 (illustrated, p.143).

942

A JAPANESE FIGURE OF A SEATED SHINTO DEITY

EDO PERIOD (1615-1868)

A painted carved wood figure of a Shinto deity, dressed in a voluminous robe, seated in *seiza* style on a platform carved in openwork, with his hands folded before his chest.
10½ in. (26.6 cm.) high

$1,500-2,500

PROVENANCE

Yamanaka & Company, Bar Harbor, Maine, 18 September 1930.
Mrs. Abby Aldrich Rockefeller, Seal Harbor, Maine, 1930-1948.
Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.), 1948-1960.
Winthrop Rockefeller, Petit Jean Mountain, Arkansas, 1960-1973.
Estate of Winthrop Rockefeller, 1973-1974.
Acquired August 1974.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, p. 240, no. 186 (illustrated, p. 240).

943

A JAPANESE CARVED STONE FIGURE OF AVALOKITESVARA (KANNON)

EDO PERIOD (19TH CENTURY)

Carved as the bodhisattva Kannon, standing barefoot on a thick plinth and carved in full relief against an inscribed nimbus, the left hand holding a lotus stalk to the chest, indicating giving or generosity, the full-faced head held serenely erect, framed by tresses of hair to either side rising to high crown, inscription obscured by partial stone losses
27 x 11½ x 9 in. (68.5 x 29.2 x 22.8 cm.)

$1,000-2,000

PROVENANCE
Acquired Charlotte Horstmann & Gerald Godfrey Ltd., July 14, 1999.

944

A JAPANESE SHRINE (*ZUSHI*)

19TH CENTURY

Wood, lacquer, gold leaf, gold paint, and mineral pigments
15 in. (38.1 cm.) high; 13¼ in. (33.7 cm.) wide; 7½ (19.1 cm.) in. deep

$2,000-3,000

PROVENANCE

Mutsuhito (r. 1867-1912), Meili Emperor, Japan.
Gift to Chulalongkorn, King Rama V (1853-1910) of Siam (Thailand).
Gift of Prince Upalisan of Thailand, January 1964.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection,* New York, Vol. III, 1993, pp. 237-239, no. 185 (illustrated, pp. 237-239).

945

A KOREAN WOOD LOW TABLE

JOSEON DYNASTY (19TH-20TH CENTURY)

With eight sided top set on four legs
11½ in. (29.2 cm.) high

$500-700

946

A KOREAN WOOD TABLE

JOSEON DYNASTY (19TH-20TH CENTURY)

With a polygonal tray top on four legs
11½ in. (29.2 cm.) high

$400-600

947

A KOREAN RED-LACQUERED ELM LOW TABLE

JOSEON DYNASTY (19TH-20TH CENTURY)

The top of foliate form with slightly raised edge, above shaped aprons and cabriole legs joined by base stretchers
9¾ in. (24.7 cm.) high, 13½ in. (34.3 cm.) across

$800-1,200

948

A KOREAN LACQUERED ELM LOW TABLE

JOSEON DYNASTY (19TH-20TH CENTURY)

The octagonal top carved with raised edge, above shaped aprons and carved cabriole legs joined by base stretchers on the narrow side
14½ in. (36.8 cm.) high, 30½ in. (77.5 cm.) wide,
20½ in. (52 cm.) deep

$400-600

949

A KOREAN WOOD LOW TABLE

JOSEON DYNASTY (19TH-20TH CENTURY)

With polygonal top and tapering sides
11 in. (27.9 cm.) high

$400-600

950

TWO KOREAN WOOD TRESTLE TABLES

JOSEON DYNASTY (19TH-20TH CENTURY) (2)

$1,500-2,500

PROVENANCE
Tomita Collection, Japan.
Yamanaka & Company, March 1936.
Mrs. Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.), 1948-1960.
Acquired December 1960.

LITERATURE
R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, p. 257, no. 199 (illustrated, p. 257).

951

A KOREAN CABINET

20TH CENTURY

30½ x 27½ x 16½ in. (77.4 x 69.8 x 41.9 cm.)

$25,000-35,000

PROVENANCE

Nakada Brothers, Miyanoshita, Sagami, Japan, July 1923.
Miss Lucy Truman Aldrich, Providence, Rhode Island, 1923-1955.
Estate of Lucy Truman Aldrich, 1955.
Acquired October 1955.

952

A KOREAN CHEST

JOSEON DYNASTY (20TH CENTURY)

The wood cabinet with two pairs of hinged front doors and four drawers with metal fittings
36 x 39 x 16 in. (91.4 x 99 x 40.6 cm.)

$1,500-2,000

953

A KOREAN FLUTED VASE

JOSEON DYNASTY (19th century)

the fluted body is set with short neck on a short circular foot, applied with white glaze throughout except the center of the base
7¾ in. (19.5 cm.) tall

$4,000-6,000

PROVENANCE
Gallery Kapitan, Tokyo, Japan, 1985

LITERATURE
R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, p. 105, no. 55 (illustrated, p. 105).

954

A KOREAN STORAGE JAR, MOUNTED AS A LAMP

19TH-20TH CENTURY

Porcelain with underglaze copper red

$4,000-6,000

PROVENANCE
Mrs. Beatrix Farrand, Reef Point, Maine, 1046.

LITERATURE
R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, pp. 106-107, no. 58 (illustrated, p. 106).

955

A KOREAN STORAGE JAR, MOUNTED AS A LAMP

19TH CENTURY

Porcelain with underglaze copper red
9½ in. (24.1 cm.) high

$6,000-8,000

PROVENANCE
Acquired in Kyoto, Japan, March 1971.

LITERATURE
R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection,* New York, Vol. III, 1993, pp. 106-107, no. 57 (illustrated, p.106).

956

A KOREAN STANDING FIGURE MOUNTED AS LAMP

20TH CENTURY

13¼ in. (33.6 cm.) high

$2,000-3,000

PROVENANCE

Clare MacReady, Inc. New York, November 24, 1927

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection,* New York, Vol. III, 1993, p. 230, no. 179 (illustrated, p. 230).

957

TWO KOREAN RETICULATED PANELS

20TH CENTURY

Wood carvings, polychrome decoration
24 x 25 in. (60.9 x 63.5 cm.) each (2)

$1,000-2,000

958

A KOREAN WEDDING DUCK

20TH CENTURY

Carved wood and brass
8¼ in. (21 cm.) high; 6¼ in. (15.9 cm.) long

$1,500-2,500

PROVENANCE
Tong-in, traditional crafts store, Seoul, February 1978

LITERATURE
R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, p. 231, no. 180 (illustrated, p. 231).

959

A KOREAN WOOD FIGURE OF A MAN RIDING A LION

JOSEON DYNASTY (19TH CENTURY)

$1,000-2,000

PROVENANCE

Mrs. Abby Aldrich Rockefeller, Seal Harbor, Maine.
Gift to David Rockefeller, September 1932.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, pp. 228-229, no. 176 (illustrated, p. 228).

960

A KOREAN WOOD FIGURE OF A MAN STANDING ON HIS HANDS

JOSEON DYNASTY (19TH CENTURY)

Wood with traces of red pigment
8½ in. (21.5 cm.) high

$800-1,200

PROVENANCE
Mrs. Abby Aldrich Rockefeller, Seal Harbor, Maine.
Gift to David Rockefeller, September 1932.

LITERATURE
R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, pp. 228-229, no. 177 (illustrated, p. 228).

961

A KOREAN WOOD FIGURE OF A MAN WITH A DRUM

JOSEON DYNASTY (19TH CENTURY)

9 in. (22.8 cm.) high

$1,000-2,000

PROVENANCE

Mrs. Abby Aldrich Rockefeller, Seal Harbor, Maine.
Gift to David Rockefeller, September 1932.

LITERATURE

R. Ellsworth and A. Christy, et al., *The David and Peggy Rockefeller Collection*, New York, Vol. III, 1993, pp. 228-229, no. 178 (illustrated, p. 228).

962

KOREAN SCHOOL (20TH CENTURY)

Catfish and Turtle

Ink on linen
28 x 12 in. (71.1 x 30.4 cm.)

$3,000-4,000

963

KOREAN SCHOOL (20TH CENTURY)

Pair of Ducks and Blossoms

Ink and colors on paper
37 x 18 in. (94 x 45.7 cm.)

$3,000-4,000

CHINESE ART IN THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

In 1921, John D. Rockefeller, Junior, and his wife, Abby Aldrich Rockefeller, departed on the *S.S. Empress of China* for the month-long journey from America to Asia to celebrate the formal opening of the Peking Union Medical College, which the Rockefeller family had endowed several years earlier.

It was the couple's visit to China, Korea and Japan that would forever change their approach toward art and collecting. Although both Junior and Abby Aldrich Rockefeller had held an interest in Asian art and design for some years—Junior began collecting Ming and Kangxi ceramics in 1913—the trip placed into context the wonders of Asian history and culture. The letters that Abby penned to her sons from China recorded her impressions of the trip, including her admiration for the people she met along the way. As David Rockefeller later recalled, "Mother and Father… returned with a wonderful array of Asian art that completely entranced me…. Mother, who was just beginning to collect art, had been deeply influenced by the experience." A number of Junior and Abby Rockefeller's Asian objects have since been donated to prestigious public institutions.

When the J.P. Morgan Collection of porcelains was offered by Lord Duveen, Junior could not resist. In a wonderful letter to his father, John D. Rockefeller, Senior, he requested a loan to purchase a large group that he had selected, noting that he had never squandered money on foolish extravagances, and that his fondness for these porcelains was his only hobby. He received the funds, and went on to amass one of the greatest private collections of *famille verte* porcelain in America. Junior had distinctive stands made for all of his porcelains, some of which remain with the porcelains from his collection that are found today (see lot 977). Archival photos of the Rockefeller house on West 54th Street (illustrated here; now the site of the Museum of Modern Art, New York, co-founded by Abby in 1929) give an indication of Junior's passion for Chinese porcelain, and the interiors in which David Rockefeller grew up.

Later, working through esteemed dealers including as Sadijiro Yamanaka—who had opened shops in New York, Boston, and near the Rockefellers" summer house, The Eyrie, on Mount Desert Island, Maine—Junior and Abby Rockefeller curated a striking assemblage of Buddhist sculpture, Chinese and Korean furniture, Japanese prints, textiles, and Chinese and Japanese porcelain. These objects were very much lived with and enjoyed by the Rockefellers at home in New York and Maine (see lot 962); indeed, the Chinese have an aphorism that says that the art connoisseur finds pleasure not only in acquisition, but also in *gongzhu tonghao*, or "sharing appreciation."

Abby's sister, Lucy Truman Aldrich, was also a great inspiration to Peggy and David. Never married, she lived in her father's home in Providence and enjoyed world travel and collecting objects from around the globe (lot 982). She loved to share her collection with the visitors she entertained at home, and David Rockefeller recalled frequent Sunday lunches with his aunt Lucy during his time at Harvard. Later, he and Peggy enjoyed exploring aunt Lucy's closets and attic in search of hidden treasures.

All of the Chinese objects presented here were subtly integrated into David and Peggy Rockefeller's houses, where they seamlessly blended with artworks form Europe, Africa, Asia and the Americas. Many were acquired or passed down through his family, while others he and Peggy

purchased together. David Rockefeller noted that "Certainly Peggy and I both believe deeply that our collecting and enjoyment of man-made objects of beauty have given us a saner, more balanced, and more joyful approach to our activities in every area of life. Beauty gives one joy, and joy, in turn, generally adds new and productive facets to one's overall perspective." From the magnificent gilt-bronze figure of Amitayus (lot 979) to the small smiling gilt-bronze figure of Samantabhadra on an elephant (lot 980), the Chinese objects presented here reminded the couple of their travels in Asia and around the world but are also very much a reflection their common eye for beauty and charm.

While each of Junior and Abby Rockefeller's children would inherit a love of Asia, it was David Rockefeller and his brother, John D. Rockefeller 3rd, who would become the most devoted to the continent and its culture. In 1956, John 3rd founded the Asia Society, which swiftly grew into one of the world's foremost centers for the promotion of Asian art, education, business, and government. John 3rd and his wife Blanchette Rockefeller's exceptional collection of Asian art, assembled in part with the guidance of Robert Hatfield Ellsworth, is now held and exhibited at the Asia Society's New York City headquarters.

Gottscho- Schleisner, Inc./ Museum of the City of New York. 56. 323. 27A.

964

A SMALL GREEN-GLAZED POTTERY JAR

CHINA, HAN DYNASTY (206 BC-AD 220)

The bulbous body encircled by a grooved band with pendent triangle border, with a further grooved band encircling the shoulder below the waisted neck and the dished mouth, the exterior covered with a streaked glaze of deep green tone

5 in. (12.8 cm.) high

$1,000-1,500

PROVENANCE

Mathias Komor, New York.
Gift of Peter Weil, 25 December 1948.

LITERATURE

R. Ellsworth *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 74, no. 31.

965

A *SANCAI*-GLAZED POTTERY JAR

CHINA, TANG DYNASTY (AD 618-907)

The wide ovoid body liberally splashed with bright amber, cream and green glazes that cover the short neck and continue over the out-turned rim, all on a white slip that falls irregularly towards the flat base exposing the pale pinkish-buff body
10½ in. (26.7 cm.) high

$8,000-12,000

PROVENANCE

Yamanaka & Co., Bar Harbor, 1929.
Mrs. Abby Aldrich Rockefeller, New York, 1929-1948.
Estate of Abby Aldrich Rockefeller (with a lifetime interest to John D. Rockefeller, Jr.), 1948-1960.
Winthrop Rockefeller, Petit John Mountain, Arkansas, 1960-1973.
Estate of Winthrop Rockefeller, 1973-1974.
Acquired in August 1974.

LITERATURE

R. Ellsworth *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* New York, 1993, vol III, p. 80, no. 36.

966

TWO PAINTED POTTERY FIGURES OF EQUESTRIANS

CHINA, NORTHERN WEI DYNASTY (AD 386-535)

Each modeled wearing armored robes, the horse standing four square on a rectangular base, with traces of white, black and red pigments remaining
8⅜ in. (21 cm.) high, wood stands (2)

$3,000-5,000

PROVENANCE
Yamanka & Co., New York.
The Blair Collection, Chicago.
Claire Macready, Inc., Chicago.
Acquired in 1947.

LITERATURE
W. Adelson *et al., The David and Peggy Rockefeller Collection: Supplement,* New York, 2015, vol V, pp. 201, no 91.

967

A PAINTED POTTERY FIGURE OF A DANCING LADY

CHINA, TANG DYNASTY (AD 618-907)

Modeled with the right arm raised and both hands concealed within long sleeves, wearing a striped robe and her hair bound in two buns
11¼ in. (28.6 cm.) high, wood stand

$1,000-1,500

PROVENANCE
Gift of Mr. and Mrs. George S. Franklin, Jr., New York, 1961.

LITERATURE
R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* New York, 1993, vol III, p. *77,* no. 34.

968

A BLACK-GLAZED RIBBED JAR

CHINA, JIN DYNASTY (1115-1234)

Of ovoid form with a wide neck flanked by ribbed strap handles, the body decorated with vertical ribs formed by trails of white slip that stand in contrast to the blackish-brown glaze that continues over the rounded mouth rim to cover the interior and ends in a line above the foot

5¾ in. (13.5 cm.) high

$10,000-15,000

PROVENANCE

Acquired from Roger Keverne, Ltd., London, 2013.

LITERATURE

W. Adelson *et al., The David and Peggy Rockefeller Collection: Supplement,* New York, 2015, vol V, p. 212, no 99.

969

A LARGE BLACK-GLAZED RIBBED JAR

CHINA, NORTHERN SONG-JIN DYNASTY (AD 960-1234)

Of ovoid form with a wide neck flanked by ribbed strap handles, the body decorated with groups of four spaced vertical ribs formed by trails of white slip that stand in contrast to the blackish-brown glaze that continues over the rounded mouth rim to cover the interior and ends in a line above the foot
9¾ in. (23.6 cm.) high

$15,000-25,000

PROVENANCE
Acquired from Roger Keverne, Ltd., London, 2012.

LITERATURE
W. Adelson *et al., The David and Peggy Rockefeller Collection: Supplement,* New York, 2015, vol V, pp. 210-211, no 98.

970

TWO LARGE BROWN-GLAZED MARTABAN STORAGE JARS

CHINA OR SOUTHEAST ASIA, 17TH-18TH CENTURY

The rounded sides molded with dragons and cranes in flight below decorative bands and looped straps at the shoulder, covered in an amber-brown glaze
22¼ in. (56.5 cm.) high (2)

$300-500

971

A LONGQUAN CELADON FIVE-SPOUTED JAR AND COVER

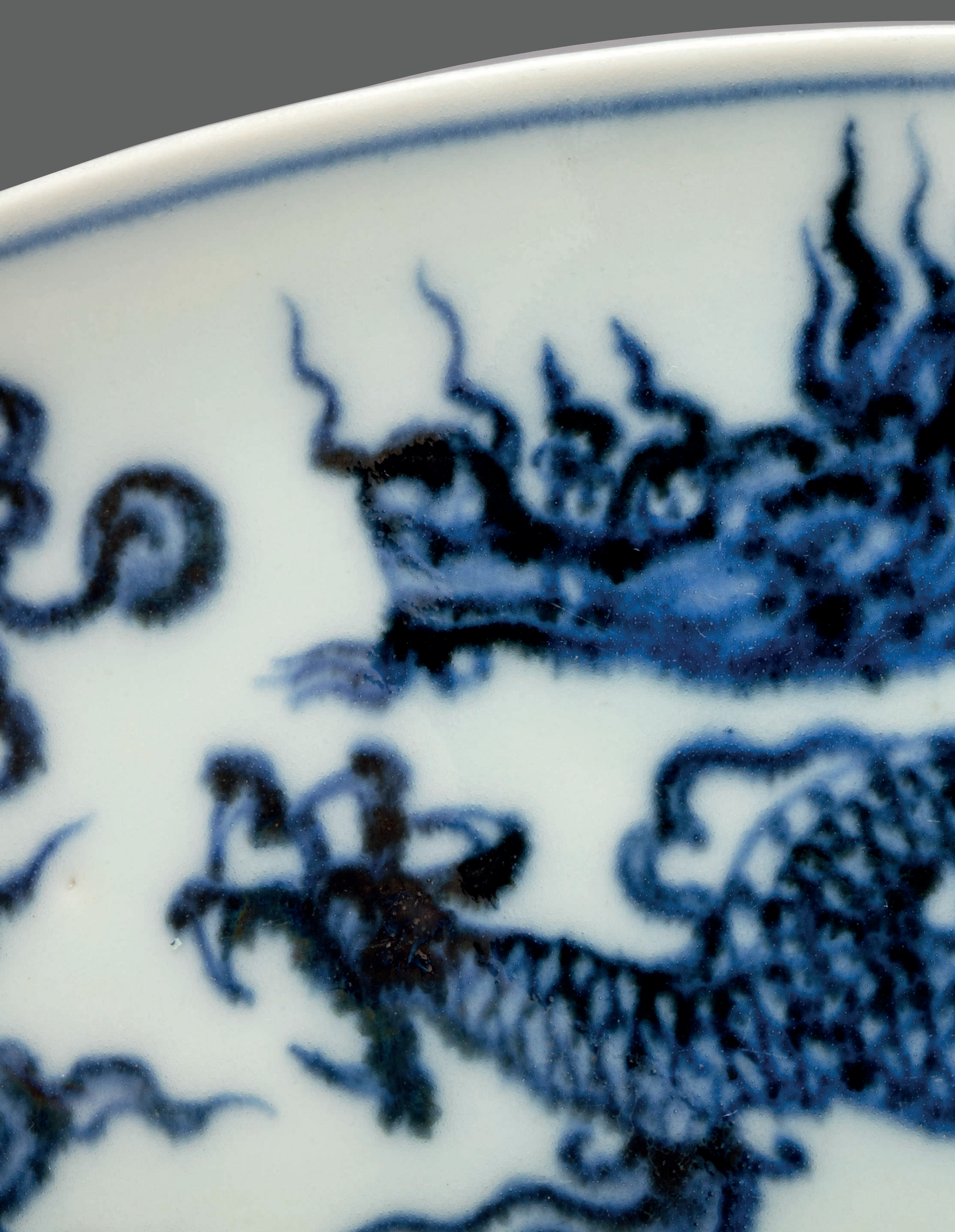
CHINA, NORTHERN SONG DYNASTY
(AD 960-1127)

Molded with five stepped tiers, each carved with a band of different petals and cross-hatch-pattern, with five spouts rising from the canted shoulder, the cover carved with petals and with a shaped upturned rim and a flower-form finial, covered overall with a greyish-olive-tone glaze
10⅛ in. (25.7 cm.) high, wood stand

$3,000-5,000

PROVENANCE
Mathias Komor, New York.
Gift of Peter Weil, 1949.

LITERATURE
R. Ellsworth *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 81, no. 37.



972

A RARE *ANHUA*-DECORATED BLUE AND WHITE 'DRAGON' BOWL

XUANDE SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1426-1435)

Finely potted with deep rounded sides rising to the slightly flaring rim, decorated on the exterior in brilliant tones of cobalt blue with two five-clawed dragons striding through cruciform clouds in pursuit of 'flaming pearls' above a band of overlapping lappets, the interior with a central medallion of a descending dragon amidst clouds encircled by *anhua* decoration of two five-clawed dragons on the cavetto, below a band of classic scroll at the mouth rim

8¼ in. (21 cm.) diam.

$100,000-150,000

PROVENANCE

David and Peggy Rockefeller, Seal Harbor, Maine, by 1985.

With its fine potting and powerful decoration in both underglaze blue and the *anhua* (hidden decoration) style, this extremely rare bowl represents the finest quality of porcelain produced at the imperial kilns in the Xuande reign. The design of an imperial five-clawed dragon flying through the clouds and chasing a flaming pearl is one of the most classic motifs of Chinese porcelain, and yet one of the rarest patterns of the Xuande repertoire. No other example of this exact form and decoration appears to be published. Two Xuande bowls of very similar design on the exterior but with cloud-scroll motifs on the center of the interior, are in the National Palace Museum, Taipei, illustrated in *A Panorama of Ceramics in the Collection of the National Palace Museum: Hsuan-te Ware I*, Taipei, 2000, nos. 64 and 65.

This design originated in as early as the Hongwu period (1368-1398) as seen on a blue and white and molded bowl in the Tianminlou collection, illustrated in *The Radiant Ming 1368-1644 through the Min Chiu Society Collection*, Hong Kong, 2015, p. 18, no. 1. However, it was not until the Yongle period (1426-1435) that this design became standardized. A Yongle blue and white stem bowl of very similar decoration with fitted gold cover and silver stand was found in the tomb of Prince Zhuang of Liang in Zhongxiang city, Hubei province, illustrated in the British Museum, *Ming: 50 years that changed China*, London, 2014, p. 87, fig. 70. On the Prince Zhuang of Liang example, not only the porcelain stem bowl but also the gold cover and silver stand bear a conforming five-clawed dragon design. It is important to note that an inscription on the gold cover dates it to the second year of Zhengtong (1437). The consistency of this design across precious mediums and different reign periods might suggest that in the early 15th century this design became one of the standard designs supplied by the court to various imperial workshops. Bowls of this type continued to be made in the following periods in the Ming dynasty (1368-1644) such as a Chenghua (1465-1487) example and a Hongzhi (1488-1505) example in the Shanghai Museum, illustrated by Lu Minghua in *Porcelain Wares from the Official Kilns of the Ming*, Shanghai, 2007, fig. 3-61 and fig. 3-69 respectively.

Xuande 'dragon' bowls of this form also exist in a slightly different version, in which the dragons have three claws and the interiors are decorated with various floral scrolls and sprays in underglaze blue. This group includes four examples in the National Palace Museum, Taipei, illustrated in *ibid*, nos. 69-73; one in the British Museum, illustrated by Jessica Harrison-Hall, *Catalogue of Late Yuan and Ming Ceramics in the British Museum*, London, 2001, p. 134, no. 4:26; one in the Matsuoka Art Museum, Tokyo, illustrated in the *Toji Taikei* (Ceramics of East Asia), vol. 42, Tokyo, 1975, figs. 51 and 52; and the other one sold at Sotheby's Hong Kong, 2 November 1994, lot 36. As noted by Liao Pao-show from the National Palace Museum, on the three-clawed dragon group the lappets borders below the dragons are separated, see *A Panorama of Ceramics in the Collection of the National Palace Museum: Hsuan-te Ware I*, *op. cit.*, p. 198.

These bowls were so admired by the emperors in the 18th century that they had close copies made at the imperial kilns, as shown by the 18th century example with apocryphal Xuande mark sold at Christie's Hong Kong, 2 October 2017, lot 129.

973

A GROUP OF FIVE BLUE AND WHITE FOLIATE-RIMMED DISHES

CHINA, KANGXI PERIOD (1662-1722)

Each decorated in the center with a flowering tree and birds, enclosed by floral-filled panels
8½ in (21.6 cm.) across (5)

$5,000-7,000

LITERATURE

R. Ellsworth *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* New York, 1993, vol III, pp. 156-157, no. 96 (part illustrated).

974

A BLUE-AND-YELLOW-GLAZED FIGURE OF A SEATED OFFICIAL

CHINA, MING DYNASTY (1368-1644)

The bearded figure shown seated on a plinth wearing a dragon robe secured by a belt at the waist, one hand resting on his knee holding an ingot and the other hidden inside the long sleeve, the face and exposed hand unglazed

9⅛ in. (23.2 cm.) high, wood stand

$6,000-8,000

PROVENANCE
J.P. Morgan, Sr., London and New York.
J.P. Morgan, Jr., New York, 1913-1915.
Duveen Brothers, New York, 13 April 1915.
John D. Rockefeller, Jr., New York, 1915-1960.
Estate of John D. Rockefeller, Jr., 1960.
Acquired 10 November 1960.

LITERATURE
New York, The Metropolitan Museum of Art, *The Morgan Collection of Chinese Porcelains*, ca. 1907-1915

975

A TURQUOISE, AUBERGINE AND BLACK-ENAMELD FIGURE OF LAOZI ON A BUFFALO

CHINA, 17TH CENTURY

The figure shown holding a fan and wearing loose robes tied at the lower chest, seated side-saddle on the back of a buffalo, the beast standing foursquare on a shaped base
9 in. (23 cm.) high, softwood stand

$6,000-8,000

PROVENANCE
C.T. Loo & Company, New York, 12 June 1949.
John D. Rockefeller, Jr., New York, 1949-1960.
Estate of John D. Rockefeller, Jr., 1960.
Acquired 10 November 1960.

LITERATURE
R. Ellsworth *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* New York, 1993, vol III, p. 90, no. 44.

976

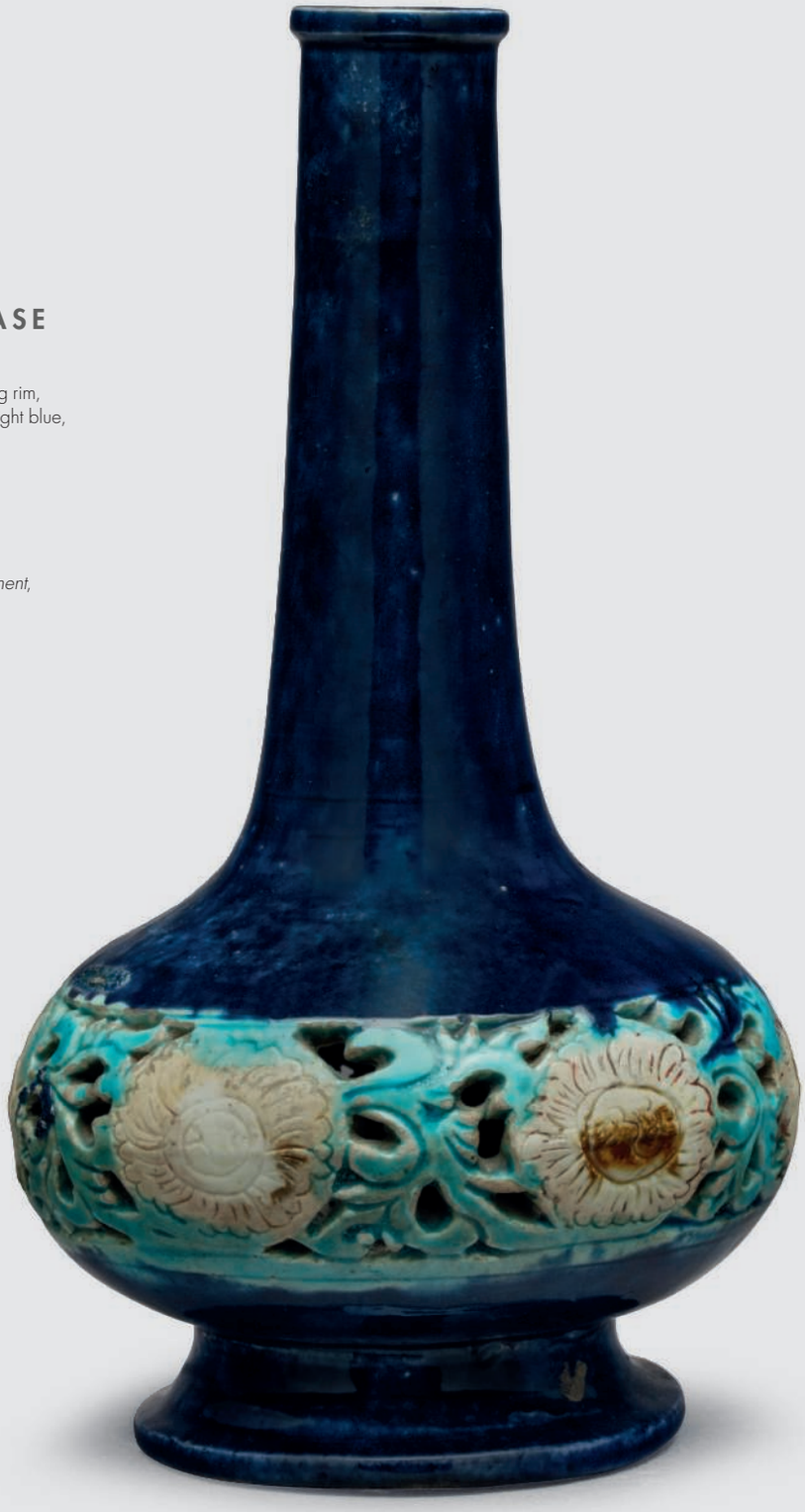
A *FAHUA* RETICULATED BOTTLE VASE

CHINA, MING DYNASTY, 16TH-17TH CENTURY

The compressed spherical body rising to a long neck and a slightly flaring rim, the body decorated with a reticulated floral band in yellow, cream and light blue, all reserved on a deep blue ground
8½ in. (21.6 cm.) high

$4,000-6,000

LITERATURE
W. Adelson *et al.*, *The David and Peggy Rockefeller Collection: Supplement*, New York, 2015, vol V, p. 213, no 100.



977

A *FAMILLE VERTE* BISCUIT LIBATION CUP

CHINA, KANGXI PERIOD (1662-1722)

Shaped in imitation of a lotus leaf with two handles formed as twisting branches issuing peony flowers, the exterior decorated with two phoenixes and cranes in flight and ducks swimming amid lotus, all on a pale-green ground, the interior with scattered tiny fish in black enamel
4¾ in. (12 cm.) wide, softwood stand

$4,000-6,000

PROVENANCE
Parish-Watson & Co., Inc., New York, 2 October 1930.
John D. Rockefeller, Jr., New York, 1930-1960.
Estate of John D. Rockefeller, Jr., 1960.
Acquired 10 November 1960.

LITERATURE
The John D. Rockefeller Collection of Chinese Ceramics, New York, circa 1933, pl. 82.
R. Ellsworth *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* New York, 1993, vol III, p. 92, no. 46.

978

A YELLOW-GROUND ENAMELED BOWL

CHINA, KANGXI PERIOD (1662-1722)

Decorated on the interior and exterior with nine cranes in flight alternating with pairs of peaches borne on leafy gnarled branches, the base with an apocryphal Jiajing mark in underglaze blue
7⅛ in. (18.2 cm.) diam.

$1,000-1,500

PROVENANCE
Parish-Watson & Co., Inc., New York, 2 June 1929.
John D. Rockefeller, Jr., New York, 1929-1960.
Estate of John D. Rockefeller, Jr. (with a life interest to Martha Baird Rockefeller), 1960-1971.
Acquired 2 May 1971.

LITERATURE
R. Ellsworth *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* New York, 1993, vol III, pp. 88-89, no. 42.

(interior)

979

A GROUP OF FOUR *FAMILLE VERTE* BISCUIT SQUARE DISHES

CHINA, KANGXI PERIOD (1662-1722)

The larger decorated on the interior with water plants and with a four-character mark on the base, the smaller three with flowering plants on a yellow ground
5¼ in. (13.3 cm.) square, the largest (4)

$6,000-8,000

PROVENANCE

Larger: C.T. Loo & Co., New York, 9 March 1949.
John D. Rockefeller, Jr., New York, 1949-1960.
Estate of John D. Rockefeller.
Acquired 10 November 1960.
Three smaller: Frank Partridge, 22 December 1942.
John D. Rockefeller, Jr., New York, 1942-1960.
Estate of John D. Rockefeller, Jr. (with a life interest to Martha Baird Rockefeller), 1960-1971.
Acquired 2 May 1971.

LITERATURE

R. Ellsworth *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* New York, 1993, vol III, pp. 96-98, nos. 50a, 51c,d, f.

980

A PAIR OF YELLOW-GROUND *FAMILLE VERTE* HEXAGONAL VASES AND COVERS

CHINA, KANGXI PERIOD (1662-1722)

Decorated with butterflies and birds in flight amidst peony, prunus and magnolia on a yellow ground, the conforming covers surmounted by lotus-bud finials
12 in. (30.5 cm.) high, softwood stands with painted clips (2)

$6,000-8,000

PROVENANCE

Gorer of London.
Dreicer & Company, New York, as agents for Gorer of London, 15 April 1915.
John D. Rockefeller, Jr., New York, 1915-1960.
Estate of John D. Rockefeller, Jr.
Acquired 10 November 1960.

LITERATURE

The John D. Rockefeller Collection of Chinese Ceramics, New York, circa 1933, pl. 52.
R. Ellsworth *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, pp. 93-94, no. 47.

981

A LARGE GILT-BRONZE FIGURE OF BUDDHA

CHINA, 17TH-18TH CENTURY

Seated in *dhyanasana* on on a separately-cast double-lotus base with his right hand in *varadamudra* and his left held in his lap, clad in voluminous robes with incised hems, the face serene in expression below the snail-shell curls of hair over the *ushnisha*
11⅞ in. (30.2 cm.) high

$200,000-300,000

PROVENANCE

Mrs. Abby Aldrich Rockefeller, New York.
Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.), 1948-1952.
Acquired in 1952.

LITERATURE

R. Ellsworth *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures, New York,* 1993, vol III, p. 217, no. 169.

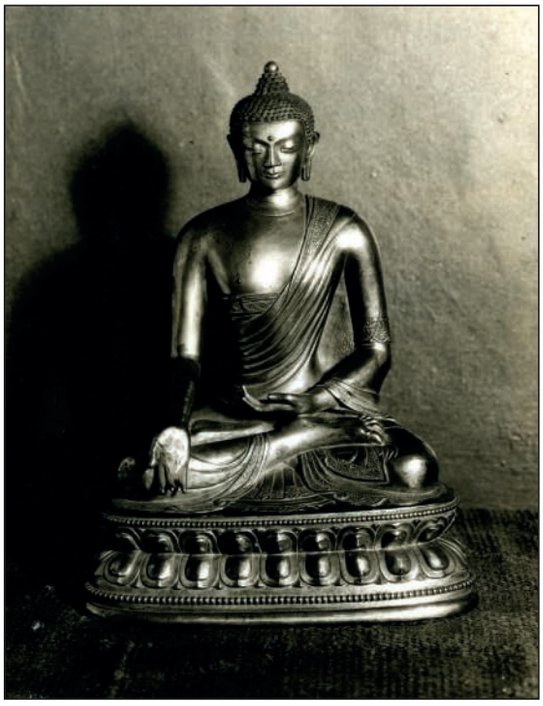


Image of the present lot from Abby Aldrich's personal inventory.
Photographer unkown. Courtesy of The Rockefeller Archives Center.

The present work belongs to a small and rare group of gilt-bronze figures from the Kangxi period that have separately cast bases. Among other known examples include a figure of Amitayus, around 24 cm. high and figures of Vajradhara and Green Tara, both approximately 16 cm. high, all in the National Palace Museum in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum – Buddhist Statues in Tibet*, Hong Kong, 2008, pp. 239-241, nos. 228-230. Another related figure of a *bodhisattva*, around 24 cm. high, was sold by Christie's Hong Kong on 28 November 2012, lot 2265.

The aforementioned works, however, have bases represented as flowering lotus blossoms, with individualized lotus leaves, in contrast to the present example, which is a traditional double-lotus base. The present figure is exceedingly rare in that it appears to be the only known Kangxi-period figure of the Buddha with a separately cast base. It is unclear why the present figure was constructed with a separately cast base, when many of the other Kangxi-period gilt-bronzes, including the massive gilt-bronze figure of Amitayus following the present lot, have integrated bases, but in the case of the smaller *bodhisattva* figures in the National Palace Museum, it would have made casting the individualized lotus petals significantly simpler. In the case of the present Buddha figure, which does not have the individualized lotus petals, it may have allowed for both the figure and the base to hold consecration relics.

982

AN IMPERIAL GILT-BRONZE FIGURE OF AMITAYUS

CHINA, KANGXI PERIOD (1662-1722)

Seated in *dhyanasana* on a double-lotus base with the hands held in *dhyanamudra*, clad in a voluminous *dhoti* and adorned with various jewelry and with a rippling ribbon, the ends of which elegantly fall over the front edge of the base, the face with serene expression flanked by large foliate earrings and surmounted by an elaborate tiara secured at the back by flared ties
16½ in. (41.9 cm.) high

$400,000-600,000

PROVENANCE

Laurance S. Rockefeller, New York, by 1994.
Estate of Laurance S. Rockefeller, 2004.
Laura Rockefeller Chasin, 2004-2006.
Acquired in 2006.

LITERATURE

W. Adelson *et al., The David and Peggy Rockefeller Collection: Supplement*, New York, 2015, vol V, pp. 217-218, no 103 (incorrect image reproduced).

As a newly established dynasty, the Qing, who were themselves Manchus and not of Han Chinese descent, relied on the discipline and support of other foreign ethnic groups, including the Mongolians and Tibetans, for their dominance of China proper. In the pursuit of this goal, the Manchus propagated and heavily patronized Tibetan-style Buddhism. As early as the Yuan dynasty, the Mongolians had relied on the spiritual wisdom of Tibetan Buddhist masters as guidance in matters both religious and secular. They would consult with Tibetan lamas (teachers), for instance, prior to battle, and believed that subsequent victories were the result of their karmic righteousness. In the following centuries, Mongolian adherence to Tibetan Buddhism only increased, and the Qing Emperors took advantage of this devotion by lavishly patronizing Buddhist activities in both the capital of Beijing and in areas closer to Mongolia. During the reigns of the Kangxi, Yongzheng, and Qianlong Emperors, several Tibetan Buddhist temples were constructed in Beijing and in Inner Mongolia and filled with lamas from Tibet, who increasingly took on administrative roles within the secular government.

Although the Kangxi Emperor may have propagated Tibetan Buddhism initially as a means to control the Mongol tribes, he eventually became a devout Buddhist himself. After 1696, he increasingly came under the sway of the Mongolian lama and artist, Zanabazar, and from 1701 until 1723 alone, he himself produced more than four hundred handwritten versions of the *Heart Sutra* and *Medicine Buddha Sutra*. He also commissioned large-scale gilt-bronze images of various Buddhist deities during his reign. A gilt-bronze figure of Shadakshari Avalokiteshvara, now in the collection of the Beijing National Palace Museum, was commissioned by the Kangxi Emperor in memory of his recently deceased grandmother, the Empress Dowager Xiaozhuang; the poetic inscription, incised along the base in Tibetan, Chinese, Manchurian, and Mongolian, dates the work to the 25th year of his reign, corresponding to 1686 (see *The Complete Collection of Treasures of the Palace Museum - Buddhist Statues of Tibet*, Hong Kong, 2008, p. 237, no. 226). Another large-scale (69.2 cm. high) gilt-bronze image of Dipankara Buddha, now in the collection of the Rhode Island School of Design, is dated by its inscription to 1662 and was likely presented to an important monastery in Tibet as a gift.

Many of the massive gilt-bronzes commissioned during the Kangxi Emperor's reign, however, do not bear inscriptions, making their purpose more difficult to ascertain. As the Qing Emperors, and in particular Kangxi, constantly sought to associate themselves with the deity Manjushri, one can surmise that the large gilt-bronze figure of Four-Armed Manjushri in the collection of the Bishishangzhuang (Summer Palace) at Chengde, illustrated by Wang Jiapeng, *et al., Buddhist Art from Rehol: Tibetan Buddhist images and ritual objects from the Qing dynasty Summer Palace at Chengde*, Taipei, 1999, p. 81, no. 19, was a propagandistic attempt at divine association. The nature behind the present work is not entirely known, but it is often suggested that such cast images of Amitayus were commissioned for the birthdays of the Emperor or his royal family. As Amitayus was considered to be the deity of long life, images of the *bodhisattva* were fitting gifts for such occasions. In the reign of the Qianlong Emperor (1736-1795) for instance, thousands of small, and significantly less expensive, images of Amiyaus were cast for the sixtieth, seventieth, and eightieth birthdays of Qianlong's mother, the Empress Dowager Xiaoshengxian.

A number of identical examples to the present work are known, both in museum and private collections, and have appeared on the market in recent years. All are almost identical in weight and proportions, indicating they were likely cast from a mold, and many retain some gilt lacquer and cold gold on the torso and face, as in the present example. It is unclear if they were cast at different times or as a single group, but many, including the current work, bear numbers inscribed under the edge of the base. Whether they were cast individually or at one time, an enormous amount of bronze and gilding would have been required for each image, and would thus have been an extremely important commission.

983

A GILT-BRONZE FIGURE OF SAMANTABHADRA

CHINA, MING DYNASTY (1368-1644)

Seated on the back of a recumbent elephant with the left leg crossed over the right and holding a scroll in his left hand, clad in heavy robes tied at the waist with a knot, the serene face flanked by long locks of hair and surmounted by a small tiara
9¼ in. (23.5 cm.) high

$10,000-15,000

PROVENANCE

Mrs. Abby Aldrich Rockefeller, New York.
Estate of Abby Aldrich Rockefeller (with a life interest to John D. Rockefeller, Jr.), 1948-1960.
Acquired in December 1960.

LITERATURE

R. Ellsworth *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 226, no. 174.

984

A GILT-BRONZE FIGURE OF A LAMA

CHINA, 17TH-18TH CENTURY

Seated on a double cushion incised with large foliate medallions and a diaper pattern, the right hand raised in *vitarkamudra* and the left held in the lap, dressed in heavy robes with foliate-patterned hems, with a lotus blossom at each shoulder, one supporting a book, the face with jovial expression below close-cropped hair
6¡ in. (16.2 cm.) high, softwood stand

$15,000-25,000

PROVENANCE
Mrs. Abby Aldrich Rockefeller, New York, acquired in China, 1921.
Estate of Abby Aldrich Rockefeller, 1948.

During the reign of the Qianlong Emperor, who was himself a fervent Buddhist devotee, the production of Buddhist images, paintings, and ritual items, drastically increased to fill the large numbers of temples and religious halls built during this period. In some temples, such as the Fanhua Lou at the Forbidden City, the entirety of the Buddhist pantheon, numbering in the several hundreds of deities and important personages, were depicted sculpturally in gilt-bronze, as illustrated by Yu Zhuoyun in *Palaces of the Forbidden City,* Hong Kong, 1982, pp. 180-181, figs. 200 and 201. Although the present work does not bear an identifying inscription, it is highly likely the figure depicts an important disciple or teacher from the lineage of the Gelugpa sect, which was the dominant strain of Tibetan Buddhism in China at this time.

985

A SMALL LACQUERED WOOD FIGURE OF A SEATED BOY

CHINA, MING DYNASTY (1368-1644)

Seated on his feet tucked below his body, his hands clasped before his chest in adoration, dressed in a smock tied at the small of the back and adorned with bracelets and armlets, the jovial expression of the face surmounted by a small forelock of hair
3⅝ in. (9.2 cm.) high

$3,000-5,000

PROVENANCE
Lucy Truman Aldrich, Providence, Rhode Island.
Estate of Lucy Truman Aldrich, 1955.
Winthrop Rockefeller, Petit Jean Mountain, Arkansas, 1955-1973.
Estate of Winthrop Rockefeller, 1973-1974.
Acquired in August 1974.

LITERATURE
R. Ellsworth *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* New York, 1993, vol III, pp. 224-225, no. 173.

986

A STONE HEAD OF GUANYIN

CHINA, MING DYNASTY (1368-1644)

With bow-shaped mouth, full cheeks, and heavy-lidded eyes, the tight rows of hair surmounted by a tall diadem centered with an image of Amitabha
10 in. (25.4 cm.) high, marble base

$4,000-6,000

PROVENANCE
Mrs. Brooke Astor, New York.
Bequest from the estate of the above, 2007.

LITERATURE
W. Adelson *et al., The David and Peggy Rockefeller Collection: Supplement*, New York, 2015, vol V, p. 216, no 102.

987

A GILT-DECORATED RED LACQUERED LEATHER-WRAPPED WOOD CHEST

CHINA, QING DYNASTY (1644-1911)

Of rectangular form, the top decorated with a scholarly gathering on a terraced pavilion within a shaped medallion, the sides decorated with scholars in a landscape setting, mounted with a central metal lockplate and handles on the sides
10¾ in. (27.3 cm.) high, 28½ in. (72.4 cm.) wide, 19 in. (48.2 cm.) deep

$1,000-1,500

PROVENANCE

Yamanaka & Company, Boston, Massachusetts.
Lucy Truman Aldrich, Providence, Rhode Island.
Estate of Lucy Truman Aldrich, 1955.
Acquired in August 1955.

LITERATURE

R. Ellsworth *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, pp. 250-251, no. 194.

988

A POLYCHROME AND BLACK LACQUER PANEL, MOUNTED AS A LOW TABLE

THE PANEL, CHINA, 19TH CENTURY

The rectangular panel decorated in vibrant colors with birds amidst blossoming flowers issuing from a rock, later mounted as a low table with rectangular legs terminating in hoof feet
18½ in. (47 cm.) high, 44 in. (111.8 cm.) wide, 20¼ in. (51.4 cm.) deep

$700-900

~989

A CARVED HARDWOOD LOW TABLE

CHINA, 19TH-20TH CENTURY

The three paneled top set in a rectangular frame above a narrow waist and aprons carved with scrolling vines, raised on shaped legs terminating in upturned *ruyi*-form feet
12¼ in. (31 cm.) high, 23⅞ in. (60.6 cm.) wide, 17¾ in. (45 cm.) deep

$600-800

~990

A *HUANGHUALI*-VENEERED *KANG* TABLE

CHINA, 19TH-20TH CENTURY

The top set in a rectangular frame above beaded aprons and two drawers, raised on beaded legs of square section terminating in scroll-form feet and short chucks
14¾ in. (37.4 cm.) high, 32 in. (81.3 cm.) wide, 19¾ in. (50.2 cm.) deep

$500-700

~991

A MING-STYLE *HUALI* HEXAGONAL CHAIR

20TH CENTURY

Of hexagonal form, the mat seat set within a double-molded frame below the straight back and sides fitted with vertical spindles, raised on five legs inset with plain aprons and shaped spandrels and joined by low stretchers at the sides
32⅛ in. (81.6 cm.) high, 24¼ in. (61.5 cm.) wide, 17 in. (43.1 cm.) deep

$1,000-1,500

992

THE EYRIE-ROCKEFELLER 'BUDDHIST LION' CARPET

NINGXIA, NORTH CHINA, QING DYNASTY, KANGXI PERIOD, FIRST QUARTER 18TH CENTURY

With a central pinched cartouche containing two circling 'Buddhist lions' around a brocade ball amidst auspicious emblems on a maize-colored field of peony scroll within rosette and meandering key-fret borders with an outer solid brown border

Approximately 13 ft. 8 in. x 14 ft. 11 in. (417 cm. x 455 cm.)

$12,000-18,000

The Eyrie-Rockefeller carpet belongs to a small group of eighteenth century 'Buddhist lion' carpets that display a central medallion with axial points and pinched corners containing two circling 'Buddhist lions' around a single brocade ball. In the Ming period, circling 'Buddhist lions' can be found on carpets, but it isn't until the Kangxi period (1662-1722) that one finds circling 'Buddhist lions' around a brocade ball contained within a medallion.

There are six known examples from the Kangxi period with similar pinched central medallions providing the prototype for the Eyrie-Rockefeller carpet, the most famous and closely related example is in The Metropolitan Museum of Art and originally in Louis Comfort Tiffany's collection (M. S. Dimand and Jean Mailey, *Oriental Rugs in the Metropolitan Museum of Art,* New York, 1973, p. 315, fig. 282).

Until now, this carpet was unknown and unpublished and not mentioned in Michael Franses' seminal book *Lion-Dogs Hundred Antiques Classical Chinese Carpets I* (London, 2000). At the time, he notes that there are only eight 'Buddhist lion' carpets from the early 18th century, however, with this recent discovery Franses plans to include this carpet in his forthcoming book on Chinese carpets.

993

MA XINLE (B. 1963)

Galloping Horses

Scroll, mounted and framed, ink and color on paper
27 ½ x 54 ¾ in. (69.9 x 139 cm.)
Inscribed by Hao Ran (1932-2008)
Further inscribed and signed, with four seals of the artist
Dated summer, *xinmao* year (2001)
Dedicated to David Rockefeller

$45,000-65,000

PROVENANCE
Acquired directly from the artist.

ISLAMIC ART IN THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

In his book, *Glimpses of My Life,* David Rockefeller recalled, "Looking back, it seems as if I have had a connection with the Middle East for most of my life. I first visited [the region] as a thirteen-year-old on a trip with my parents... [Later,] I was stationed in Algiers during World War II and traveled throughout North Africa and as far as Istanbul for my work as an intelligence officer."

John D. Rockefeller, Junior, Abby Aldrich Rockefeller, and their son, David, visited the Middle East in 1929 at the invitation of academics from the University of Chicago, which had been founded by the Rockefellers in 1891. By this time, the Rockefellers were avid art enthusiasts, and a selection of the Islamic items in their collection were acquired during this trip. Another one of their greatest sources was the famous art dealer Lord Duveen, supplier to many of the leading families of America in the early 20th century. Not only did he sell exquisite Old Master Paintings, many sourced from the old families in England, but he also promoted other areas including that of Oriental carpets. Almost single-handedly he created the excitement in America for Persian Rugs attracting the attention of, among others, Henry Clay Frick (for what is now the Frick Collection), William A. Clark, "The Copper King" whose collection was given to the Corcoran Gallery of Art, and the Rockefellers. Chief among these is a magnificent pair of 17th century Polonaise carpets, sold in the early 20th century by the Marchioness of Graham through Christie's, thence to Duveen who sold them to "Junior". These carpets, two of the best to survive from the heyday of Persian carpet weaving, were gifted by Rockefellers to the Metropolitan Museum of Art.

From Abby and her sister Lucy, Peggy and David acquired two outstanding paintings by Mu'in Musavvir, the leading classical artist of mid-17th century Iran, including the *Portrait of the artist Reza 'Abbasi* (lot 1001). David recalled that his mother "first displayed the Persian miniatures [...] at her office at 10 West 54th Street and later in her second floor sitting room at 740 Park Avenue," and that he had always been fascinated by them.

An Ayyubid silver inlaid brass domed cylindrical incense burner made in Syria in the second-half 13th century (lot 996), which in later years David kept on the desk in his office, had also come from Abby's collection. The small incense burner is one of the very few such objects that has retained its original cover. It is a good example of silver-inlaid brass, a technique which was employed widely with magnificent effect in the medieval Islamic World, also a style loved by Orientalist-inspired decorators and thus part of many an educated western collection in the later 19th century in Europe. But in this particular case there is a substantial added interest in that the arcade around the main body contains the figures of a row of saints which would not look at all out of place in any western Christian Church. It is one of only a handful of items that were made in the Islamic World but with Christian iconography and thus almost certainly for a Christian patron, whether in the Kingdom of Outremer (the Holy Land) or in Western Europe.

In his introduction to the catalogue of his collection David Rockefeller noted that "my mother, whose tastes were unusually eclectic, enjoyed anything which she considered beautiful regardless of its age or national origin." His aunt, Lucy Truman Aldrich, was also fascinated by art from around the world as well as being an inveterate traveller in her own right. "There were few countries she did not visit, and everywhere she went she found things which captivated her well-trained eye." It is interesting to compare how the vast majority of the important pieces in this section originate through one or other of these two sisters, Peggy and David subsequently inheriting them or buying them out of the estates.

Abby and Lucy were not the only family members to be interested in these areas. The two lamps in this section, each using a very different Iranian work of art as the body, a Kashan medieval pottery albarello and a Safavid cylindrical brass torchstand, are among the items that David bought from the estates of his father and his elder brother Nelson. "Altogether, the things we have inherited or purchased from my family over the years represent some of the most cherished and precious items which we possess today. Beyond their quality, they have enormous sentimental value and add immeasurably to our ongoing sense of family, unity, and continuity."

David travelled extensively, both on business and for pleasure, frequently with his wife. "Peggy went with me several times to Asia, the Middle East, and North Africa, so that our acquisitions of textiles, rugs, brass, paintings, and sculpture in those areas have, in most cases, been made jointly. Indeed, we made many purchases together on numerous trips to Iran, India, and Morocco, three of the countries that we have most enjoyed visiting." All three countries are well represented in this sale, with a number of the items coming directly from their travels. A magnificent *pichhvai* temple hanging, painted in silver and gold with touches of colour, depict Krishna in the forest with three *gopis* on either side. The hanging was purchased in Mumbai in 1963 (lot 1012). David explains a strong motivation for their acquisition choices: "Behind our collecting is the love of diversity. We are fascinated by the wonderful interactions that can occur among pieces from different times and cultures – especially when they meet with their surroundings to create a harmonious whole" (M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, p. 14).

Through all of his experience and connection with the region, David recalled in his *Memoirs* that his inaugural trip to the Middle East and the broader region in 1929 "opened [my family's] eyes to nature, to people, and to history in a way that expanded our interests and stimulated our curiosity. They made us feel the excitement of the opportunities open to us and recognize the role the family was playing in so many areas. These experiences gave us an education that transcended formal learning."

John D. Rockefeller, Jr., Abby Aldrich Rockefeller, and David Rockefeller in Egypt visiting Dr. James Henry Breasted's Excavations in Luxor, 1929. Courtesy of The Rockefeller Archives Center.

994

A MOROCCAN PAINTED PINE CHEST

DATED 1859

Of rectangular form with shouldered top, the front half hinged, on skirt with open arched centre and four turned feet, simple iron lock, the surface painted in bright colors with panels of arabesques, dated lower center, the sides with an arcade, the top with a large medallion, the interior plain pine with small compartment
43⅜ x 15⅜ x 31 in. (110.2 x 39.1 x 78.7 cm.)

$1,000-1,500

995

A MOROCCAN GLAZED STORAGE TUREEN AND COVER (*JUBBANA*)

PROBABLY FES, LATE 19TH CENTURY

Of deep rounded form on short foot, the sloping cover with flat top
Overall 11¼ in. (28.6 cm.) high

$500-700

PROVENANCE
Acquired in Morocco 1970s.

LITERATURE
R. Ellsworth *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* New York, 1993, vol III, p. 401, no. 303.

David Rockefeller in his Chase Manhattan Bank office. Photograph by Arthur Levine, courtesy of the JPMorgan Chase Corporate History Program, and The Rockefeller Archive Center.

996

AN AYYUBID SILVER-INLAID BRASS DOMED CYLINDRICAL INCENSE BURNER

SYRIA, SECOND HALF 13TH CENTURY

On tripod hoof feet, the body with a band of nimbate saints in an arcade, the cover with continuous knot roundels and panels, baluster knop, plain quatrefoil for fixing of original handle
7½ in. (19.1 cm.) high

$150,000-200,000

PROVENANCE
Abby Aldrich Rockefeller, New York.
Acquired from the estate of the above December 1960.

LITERATURE
R. Ellsworth *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* New York, 1993, vol III, pp. 391-2.

In the medieval Islamic period the technique of inlaying silver into a copper alloy body was first fully developed in the Iraqi city of Mosul. After its appearance in the first half of the thirteenth century the city's workshops quickly developed an impressive level of technical and aesthetic refinement so that the Andalusian geographer Ibn Sa'id in AH 648/1250 AD wrote "Mosul hosts an abundance of crafts, prime among them inlaid brass vessels, which are carried from there to numerous royal courts" (quoted in James W Allan, *Islamic Metalwork, the Nuhad Es-Said Collection*, London, 1982, p.18). The technique was soon adopted across the Islamic Near East, with Damascus in Syria becoming a renowned centre in the later 13th and 14th centuries.

The Rockefeller incense burner belongs to a very rare subgroup of silver-inlaid brass objects that combine Islamic metalwork traditions and Christian imagery. Only twenty such items from the Ayyubid period are known today, most outstanding of which are the Freer Canteen and the d'Arenberg basin, each now in the collection of the Freer Gallery, Washington D.C. (inv. nos. F.1941.10 and F.1955.10). Among this surviving group are six incense burners. Apart from the present example only one other retains its original domed cover, an example decorated with an ogival arcade in the British Museum (inv.no.1878,1230.679). The other four, lacking original covers, are all in Western museum collections.

The proximity of Ayyubid Syria to the Latin Crusader states explains this incense burner's iconography. Early scholarship maintained that this unusual Christian iconography in metalwork should be seen as an extension of Syriac manuscript painting. More recent scholars have looked at the relationship between the crusader kingdoms and the Muslim polities surrounding them. This was a complex relationship, with considerable amounts of trade and artistic interaction as the crusaders transformed from external threats to semi-integrated internal political forces (Ranee A Katzenstein and Glenn D. Lowry, 'Christian Themes in Thirteenth Century Islamic Metalwork', *Muqarnas* vol.1, Leiden, 1983, p.62). A century later than the production of this incense burner the link is openly displayed. Muslim craftsmen in Damascus produced silver-inlaid brass vessels for St. Louis IX of France, Princess Elisabeth von Habsburg-Kärnten and at least three for King Hugues IV de Lusignan, ruler of Cyprus and nominally of Jerusalem.

The Ayyubid lands in the second half of the thirteenth century were a region of diverse cultural and aesthetic influences, reflecting in part the various dominions that had occupied the area, including the Christian kingdom of Jerusalem, before being conquered and thus united by the Ayyubids. The great Persian poet Nizami, musing on this abundant artistic interaction, wrote, "I took up materials from every book; I bound on them the ornament of verse; More than new Histories; Jewish, Christian and Pahlavi. I chose from every book its charm, took out from every husk its grain" (Katzenstein and Lowry, *op.cit.*, p.62).

It is fitting then that this exceptional incense burner, the product of a mediaeval multicultural society, should find its way to the desk of David Rockefeller at One Chase Manhattan Plaza, at the heart of the world's most cosmopolitan city.

997

A MAMLUK TINNED-COPPER BOWL

EGYPT, 15TH CENTURY

Of deep rounded form, the shoulder with a densely engraved band of inscription alternating with dense arabesque interlace and divided by rosette roundels, occasional pendants, later engraved floral motifs on interior, old repair, tinning rubbed
12⅜ in. (31.4 cm.) diam. at mouth

$1,200-1,800

PROVENANCE
Abby Aldrich Rockefeller, New York.
Acquired from the estate of the above December 1 1960

LITERATURE
R. Ellsworth *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* New York, 1993, vol III, p. 393, no. 293.

In the cartouches around the body, with parts missing and words repeated, Arabic verses:

balaghta min al-'ulya a'la [a]l-mara[tib] / al-maratib
wa qaranaka al / wa qaranaka al-taw/fiq [a]l-tawfiq min kull janib
wa / la zalta marghuban ilayka / ilayka wa [ba]sitan
yamin[ayka fi']l-dun[ya bi-nayl al-maratib]

"You have reached through greatness the highest of ranks,
And success has accompanied you on all sides,
You continue to be desired and to stretch
Out your hands into the world in the attainment of rank."

These verses are commonly found on 15th-century Mamluk metalwork. (Doris Behrens-Abousaif, "Veneto-Saracenic Metalware in Mamluk Art", in *Mamluk Studies Review IX (2)*, 2005, p. 150).

998

A MAMLUK TINNED-COPPER DISH

EGYPT, LATE 15TH CENTURY

With narrow rim, the interior engraved and pounced with a central diaper roundel within a band of inscription cartouches alternating with knotted *kufic* panels, divided by arabesque and blazon roundels, meandering bands around the rim
15¼ in. (38.7 cm.) diam.

$2,000-3,000

PROVENANCE
Abby Aldrich Rockefeller, New York.
Acquired from the estate of the above December 1 1960

LITERATURE
L.A. Mayer, *Saracenic Heraldry: A Survey,* Oxford University Press, 1933, p. 129.
R. Ellsworth *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* New York, 1993, vol III, p. 394, no. 294.

The inscriptions in the cartouches around the centre read:

mimma 'umila bi-rasm al-maqarr al-'ali (?) … / al-mawlawi al-makhd[u]mi al-sayfi / janbalat al-maliki al-ashrafi

"One of what was made for the Most High Authority … the lordly, the well-served, al-Sayfi Janbalat [officer of] al-Malik al-Ashraf."

Some mystery surrounds the *mamluk* Janbalat, for whom this dish was made. The possibility that Janbalat may be identified with the Mamluk sultan al-Malik al-Ashraf (r. 1500-1), known as al-Sayfi Janbalat prior to his brief reign, has been raised by L.A Mayer (*Saracenic Heraldry: A Survey,* Oxford, 1933) and later by Michael Meinecke ('Zur mamlukischen Heraldik', in *Mitteilungen des Deutschen Archäologischen Instituts Abteilung Kairo,* band 28/2, Mainz, 1972). No conclusive evidence for this identification has yet been discovered.

999

A SAFAVID ENGRAVED BRASS TORCH STAND

IRAN, LATE 16TH CENTURY

Of tapering cylindrical form with flaring base, the sides with light vertical facets engraved with chevron bands of meandering arabesques on a cross-hatched ground, bands of floral meander above and below, mounted as a lamp
11½ in. (29.2 cm.) high

$8,000-12,000

PROVENANCE
Nelson A. Rockefeller, New York.
Acquired from the estate of the above 1979.

LITERATURE
R. Ellsworth *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* New York, 1993, vol III, p. 395, no. 295.

1000

A KASHAN BLUE AND WHITE POTTERY ALBARELLO

CENTRAL IRAN, EARLY 13TH CENTURY

Of slightly tapering cylindrical form with flat shoulder, vertical neck with everted mouth on short foot, the exterior painted under the clear glaze with cobalt-blue vertical stripes, now mounted into the base of a lamp
7 in. (17.8 cm.) high

$3,000-5,000

PROVENANCE
John D. Rockefeller, Jr., New York.
Acquired from the estate of the above June 1971.

1001

PORTRAIT OF THE ARTIST REZA 'ABBASI

BY MU'IN MUSAVVIR, ISFAHAN, IRAN, SIGNED AND DATED 5 SAFAR AH 1087/19 APRIL 1676 AD

Gouache heightened with gold and silver on paper, signed and dated on the upper left side of the page, ruled borders, applied blue paper margin, laid down on thin card, reverse plain, mounted, framed and glazed, collection label on reverse of frame
Painting 7¾ x 4½ in. (19.7 x 11.4 cm.)

$120,000-180,000

PROVENANCE

Nasir al-Din Shah Qajar as part of an album given to the geographer J. Petermann, 1855.
F. Engel-Gros, Fifaille, Switzerland, sold Galerie Georges Petit, Paris, May 3-June 1, 1921, lot 252d.
Parish-Watson & Co., New York, Nov. 1930-31.
Emile Tabbagh, Paris, sold New York, American Art Association-Anderson Galleries, Inc., Jan. 3-4, 1936, lot 73.
Abby Aldrich Rockefeller, New York.
Acquired from the estate of the above December 1960.

EXHIBITED

Philadelphia, Pennsylvania Museum and School of Industrial Arts, 1926.
Philadelphia, *Sesqui-Centennial International Exposition,* 1926.
Detroit, Detroit Institute of Arts, *The Fourteenth Loan Exhibition, Mohammedan Decorative Arts,* Oct. 21-Nov. 23, 1930, no. 49 (lent by Parish-Watson & Co., Inc., New York).
London, Royal Academy of Arts, *International Exhibition of Persian Art,* Jan. 7-Feb. 7, 1931, no. 708.

LITERATURE

P. Ganz, *L'Oeuvre d'un amateur d'art, la collection de Monsieur F. Engel-Gros, catalogue raisonné,* Geneva and Paris, 1926, no. 11d.
L. Binyon, J.V.S. Wilkinson, and B. Gray, *Persian Miniature Painting, Including a Critical and Descriptive Catalogue of the Miniatures Exhibited at Burlington House, January-March, 1931,* Oxford, 1933, no. 374, repr. Pl. CXII.
I. Stchoukine, *Les Peintures des manuscrits de Shah 'Abbas Ier à la fin des Safavis,* Institut Français d'Archéologie de Beyrouth, Bibliothèque Archéologique et Historique, tome LXXVI, Paris, 1964, pp. 89-90.
R. Ellsworth *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* New York, 1993, vol.III, p. 286-297, no. 215.

Mu'in Musavvir, *Portrait of the Artist Reza Abbasi*, signed and dated 1673 AD, Garrett Collection, Princeton University Library, inv.no.95G.

Inscriptions:

shabih-i marhamat va ma'rifat panahi-yi marhumi-yi jannat makani ustadam riza' musavvir-i 'abbasi 'alayhi al-rahmah wa al-ghufran bi-tarikh-i sanah 104[?] naql shudah bud va bi- tarikh-i panjom-i shahr-i safar khutima bi'l-khair wa'l-zafar sanah 1087 bi-yadigar (?) bi-jihat-i muraqqa' bi-itmam rasid mubarak bad

mashq-i mu'in musavvir ghafara allah dhanubahu

"The likeness of the one who takes refuge in [God's] mercy and forgiveness, the deceased, the one whose abode is paradise, my master Reza, the 'Abbasi painter, God's mercy and forgiveness be upon him. [It] was copied [from an original drawn] in the year 104[?] and was completed on the fifth of the month of Safar of the year 1087, which concluded in success and victory, as a keepsake (?) for insertion in an album, may it be blessed.

Drawn by Mu'in Musavvir, may God forgive his sins."

This painting is a portrait of Reza 'Abbasi (ca.1565–1635), who is regarded as the most innovative and influential later Safavid artist. The painter is Mu'in Musavvir (ca.1630s-1697), Reza's most celebrated and talented student, who was taken on as a pupil at an early age. Mu'in followed the tradition of Reza, by signing most of his works, often adding information on the place and precise date of production, who it was for, and even the occasion on which it was made.

This painting bears one of the most significant inscriptions by Mu'in on his single page compositions. On this painting, Mu'in informs us that it was copied from another, and painted in the year 104[?], in the memory of his late master, and mounted, intended for inclusion in an album some years later in, AH 1087/1676 AD. Although Toby Falk interpreted the first date of this painting as 104(0), it is not possible to be sure this is accurate as the last digit of the year is missing.

There is only one other known portrait of Reza, also by Mu'in, now housed in the Princeton University Library, Garrett Collection (F.R. Martin, *The Miniature Painting and Painters of Persia, India and Turkey,* London, 1912, fig.32). On that portrait, Mu'in states that it was painted (*abrang gardideh bud*) in AH 1044/1635 AD and completed (*bi itman risanideh*) forty years later in 1084 AH/ 1673 AD on the order of Mu'in's son. Our painting would have had to have been copied after 1044 AH, since the Princeton portrait which was created while Reza was still alive dates to that year, and there is no mention of it being a copy. It is therefore highly plausible that our painting was copied from the painting housed at Princeton. This is supported by the fact that both our painting and the Princeton painting are almost identical in size and composition of the figure. Furthermore, since that painting was completed for Mu'in's son, it is highly probable that he would have had easy access to it for reference and creation of our painting at a later date.

Stylistically, our painting and the Princeton example are strikingly similar, although there are minor differences notably in the subject matter of the painting held by Reza, the arrangement of the portfolios and bowls of pigment. In both paintings, Reza is depicted sitting on the floor against a plain background with his drawing equipment surrounding him. In both paintings, by looking at the direction of Reza's eyes Mu'in brings the attention of the viewer to the paintings that Reza is working on, a youth in a European garb in one, and a seated dervish in another, exactly the kind of images that he had popularized.

Realistic portraits such as this are extremely rare and most unusual in Persian painting. This practice would have been passed on to Mu'in from his master Reza, who was highly respected for his ability to capture his sitter's features in the most realistic manner. A noteworthy example is Reza's portrait of Nashmi Kamandar, housed in the Harvard Art Museum (http:/www.harvardartmuseums.org/art/213050). Our painting is not only significant because of its documentary value, but also for its precision of execution and for the fact that it demonstrates the master and pupil relationship between two of the most renowned Persian painters of all time.

1002

MUSHTARI AND BADR ARE BROUGHT TO THE CASTLE OF THE ROBBERS

SAFAVID STYLE, IRAN, SECOND HALF 19TH CENTURY, ON OLD MANUSCRIPT LEAF

From 'Assar Tabrizi's *Mihr-u Mushtari* gouache heightened with gold on paper, two columns of black *nasta'liq* couplets above and below, reverse with two columns of *nasta'liq*, gold and black marginal rules, trimmed, mounted, framed and glazed, collection label on reverse of frame
Leaf 9¾ x 6¼ in. (24.8 x 15.9 cm.)

$800-1,200

PROVENANCE
Lucy Truman Aldrich, Providence, Rhode Island.
Acquired from the estate of the above September 1955.

LITERATURE
R. Ellsworth *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* New York, 1993, vol III, p. 288, no. 216.

1003

A QAJAR REPOUSSÉ BRASS BOWL

IRAN, LATE 19TH OR EARLY 20TH CENTURY

Of wide rounded form on rounded base, the tapering shoulder with everted mouth, the shoulder with a band on interlaced roundels, inscription panels around the neck, the underside with extensive arabesque interlace, the interior with an applied roundel with further inscriptions and arabesques
7 in. (17.8 cm.) diam. at mouth

$600-800

PROVENANCE
Lucy Truman Aldrich, Providence, Rhode Island.
Acquired from the estate of the above September 1955.

LITERATURE
R. Ellsworth *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* New York, 1993, vol III, p. 398, no. 299.

The inscriptions contain verses from Sa'di's *Gulistan*, followed by a date:

har chih ravad bar saram chun tu pasandi rava[st]
bandah chih da'va kunad hukm-i khuda [rast]

"Whatever happens to me is correct since you [ie.. God] have approved it,
How can the slave dispute it? God's command is right."

mihtari dar qabul-i farman ast
tark-i farman dalil-i haraman ast

"Greatness is in accepting commands,
Ignoring them is the sign of the excluded."

har kih sima-yi rastan darad
sar-i khidmat bar astan darad 1084

"Whoever bears the sign of the righteous,
Places the head of service upon the threshold. 1084 (1673-4)."

On the inside of the bowl, the inscriptions around the centre includes a further couplet from the Gulistan of Sa'di:

ta dil-i dustan bi-dast ari
bustan-i pidar furukhtah bih

"In order to gain the hearts of friends,
Sell even the garden of your father."

In the centre is an owner's inscription:

sahihubu khw[a]jah (?) wali bin (?) haji …

"It's owner, Khwajah (?) Wali bin Haji … "

1004

A KIRMAN MOULDED AND LUSTRE PAINTED MONOCHROME BLUE POTTERY BOTTLE

SOUTH EAST IRAN, SECOND HALF
17TH CENTURY

The globular body painted with lustre floral motifs, the shoulder with four light blue glazed groups of four rosettes, mouth replaced
5¼ in. (13.3 cm.) high

$2,000-3,000

PROVENANCE
Abby Aldrich Rockefeller, New York.
Acquired from the estate of the above February 1958.

This bottle is extremely rare in that it combines two very different techniques. The moulded applied elements glazed in a different color are found on a small number of vessels that have generally been attributed to Kirman in south east Iran. A very impressive example was sold in our King Street salerooms 26th October 2017, lot 94. What is very unusual here is that this is combined with the lustre painting technique for the floral designs on the blue ground, an addition that would have necessitated the vessel being re-fired. This technique is also attributed to Kirman, but is extremely rare, possibly unique, to find on a moulded and applied polychrome vessel.

1005

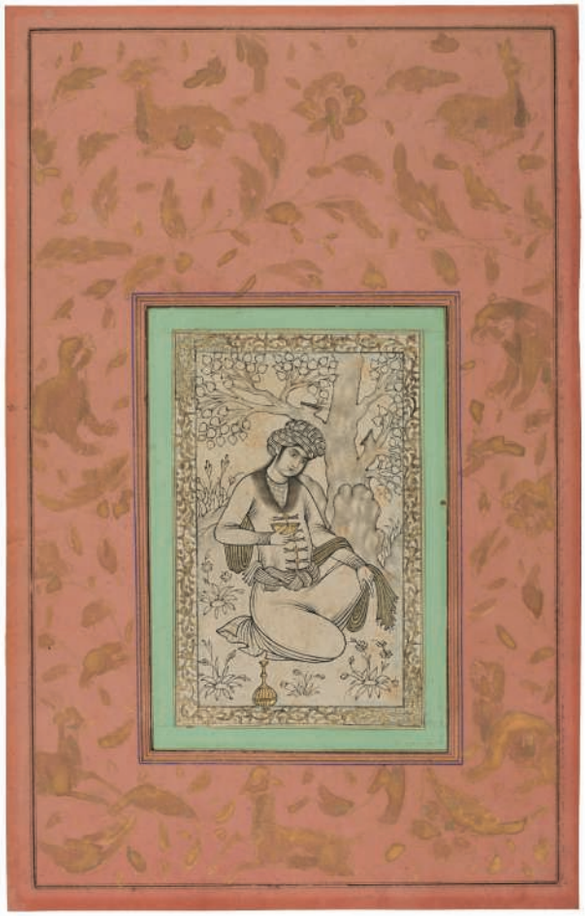
A KIRMAN LUSTRE PAINTED POTTERY BOTTLE

SOUTH EAST IRAN, SECOND HALF
17TH CENTURY

The globular body painted with bold lustre floral motifs, mouth replaced
4 in. (10.2 cm.) high

$1,500-2,500

PROVENANCE
Abby Aldrich Rockefeller, New York.
Acquired from the estate of the above February 1958.



1006

A SEATED YOUTH WITH WINE CUP

SAFAVID STYLE, IRAN, SECOND HALF 19TH CENTURY

Grisaille pen and ink heightened with gold on paper, laid down on Qajar album leaf with green paper applied border and pink leaf with gold animal and floral motifs, ruled black and gold lines, mounted, framed and glazed, collection label on reverse of frame
Painting: 4¼ x 2½ in. (10.8 x 6.4 cm.)
Folio: 10⅞ x 6⅞ in. (27.6 x 17.5 cm.)

$1,200-1,800

PROVENANCE
Lucy Truman Aldrich, Providence, Rhode Island.
Acquired from the estate of the above September 1955.

LITERATURE
R. Ellsworth *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* New York, 1993, vol III, p. 289, no. 217.

1007

A SEATED YOUTH WITH WINE CUP

SAFAVID STYLE, IRAN, SECOND HALF 19TH CENTURY

Grisaille pen and ink heightened with gold and red on paper, laid down on Qajar album leaf with colored paper applied border and blue leaf with gold animal and floral motifs, ruled black and gold lines, mounted, framed and glazed, collection label on reverse of frame
Painting: 6 x 3 ½ in. (15.2 x 8.9 cm.)
Folio: 12⅝ x 7¾ in. (32.1 x 19.7 cm.)

$1,500-2,000

PROVENANCE
Lucy Truman Aldrich, Providence, Rhode Island.
Acquired from the estate of the above September 1955.

LITERATURE
R. Ellsworth *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* New York, 1993, vol III, p. 289, no. 218.

1008

THE *MI'RAJ* (THE ASCENT OF THE PROPHET MUHAMMAD TO HEAVEN)

SCHOOL OF REZA 'ABBASI, ISFAHAN, IRAN, SECOND QUARTER 17TH CENTURY

Gouache heightened with gold on paper, a black *nasta'liq* couplet above and below, laid down on card with applied colored paper margins and colored marginal rules, later inscription above, laid down onto modern mount, mounted, framed and glazed, collection label on reverse of frame
Painting 8¼ x 5 in. (21 x 12.7 cm.)
Folio: 15⅛ x 9⅜ in. (38.4 x 23.7 cm.)

$15,000-20,000

PROVENANCE
Nasir al-Din Shah Qajar, as part of an album given to the geographer J. Peterman, 1855.
F. Engel-Gros, Fifaille, Switzerland, sold Galerie Georges Petit, Paris, May 30-June 1, 1921, no. 252a.
Parish-Watson & Co., New York, 1924
Abby Aldrich Rockefeller, New York.
Acquired from the estate of the above December 1960.

LITERATURE
P. Ganz, L'Oeuvre d'un amateur d'art, la collection de Monsieur F. Engel-Gros, catalogue raisonné, Geneva and Paris, 1926, no. 11a.
R. Ellsworth et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures, New York, 1993, vol III, pp. 282-3.

The inscription in French on the mount reads: *Souvenir à Mr. Petermann de son séjour à Bagdad (signed) g. g. m. del l'Europe etc. Mehmed Beschur Pascha le 14 mars 1855.*

The inscription is a *ruba'i* (quatrain) praising the prophet Muhammad by the well-known Shi'a Safavid poet Mirza Ibrahim Adham, son of Mirza Muhammad Razi Artmani. Mirza Ibrahim was the student of Mir Muhammad Baqir Damad Astarabadi Esfahani.

Persian poets from the turn of the fourteenth century onward illustrated their epics with a colourful description of the *mi'raj*, the heavenly journey that brought the Prophet into the presence of God. These compositions most often serve as pictorial eulogies to the Prophet, since they portray angels presenting platters containing jewels, incense burners, a crown, and flames. In this miniature, the Prophet is shown rising amidst golden flames with his face veiled, riding on the mysterious mount Buraq who is led by the Angel Gabriel. With both hands raised as if in speech, he is flanked by angels with fantastic wings, adorned in Safavid robes typical of the period.

The scene is modelled on Safavid *mi'raj* pictures such as the scene from the *Khamsa* of Nizami, attributed to Sultan Muhammad, dated 1539-43, housed in the British Library (see J. Thompson et al., *Hunt for Paradise*, exhibition catalogue, Milan, 2003, p. 22, fig. 1.6 and p.115 fig. 4.29) and the *mi'raj* illustration in the *Falnama* of Ja'far al-Sadiq, attributed to Aqa Mirak c.1550 housed in the Freer Sackler Gallery, Washington, D.C., inv. no. S1896.253.

The colour palette used with the wide range of purples, blues and oranges are stylistically typical of those used by Reza 'Abbasi and his students such as Mu'in. The facial features illustrate the work of a close follower of Reza and can be confidently attributed to his school.

1009

PORTRAIT OF NAZAR 'ALI BEG, SON OF ALQAS MIRZA

BY MU'IN MUSAVVIR, ISFAHAN, IRAN, DATED AH 1084/1674-5 AD

Gouache heightened with gold on paper, inscribed and dated on the left side of the page, ruled margin, laid down on plain leaf, later laid down again, the reverse with pencil confirmation of the inscriptions, mounted, framed and glazed
Painting: 3¾ x 7¾ in. (9.5 x 19.7 cm.)
Folio: 6⅜ x 10⅝ in. (16 x 26.9 cm.)

$70,000-100,000

PROVENANCE
Lucy Truman Aldrich, Providence, Rhode Island.
Acquired from the estate of the above September 1955.

LITERATURE
R. Ellsworth *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* New York, 1993, vol III, p. 284-285, no. 214.

Inscriptions:

ruz-i shanbah bist-u hashtum-i shahr-i ramazan al-mubarak sanah 1084 bi-itmam rasid mubarak bad

"It was finished on Saturday, twenty-eighth of the blessed month of Ramadan in the year of 1084, may it be blessed."

Identified in a contemporary Persian hand on border at top:

shabih-i nazar 'ali bayg pisar-i alqas mirza

"Likeness of Nazar 'Ali Bayg, son of Alqas Mirza."

Mu'in Musavvir was one of the most prolific artists working in Iran from the 1630s to the 1690s. In addition to his illustrated manuscripts such as *Shahnamas*, he created a large number of single-page drawings and paintings of a wide variety of subjects. Our painting represents Mu'in's unique style, which shows little of the European and Indian influences so popular at the Safavid court from the 1640s onward. This portrait presents the artist's skilful painterly brushwork and his affection for shades of pinks, purples and oranges, evident here in some of the youth's attire. The artist worked for non-royal patrons, such as our example, who were presumably more conservative in their taste than Shahs Safi (r. 1629–42) and 'Abbas II (r. 1642–66), and at certain times lived outside the capital, Isfahan.

Although this work is not signed, the hand in which the date is recorded and the overall style of the work is typical of Mui'n's style making this a confident attribution to him.

شبیه نظر علی بیک پسر القاص میرزا

1010

A PAIR OF PERFUME BOTTLES IN THE FORM OF BIRDS

POSSIBLY KUTCH, NORTH OR WEST INDIA,
LATE 19TH/ 20TH CENTURY

Modelled as birds, their necks and wings with chased and embossed decoration comprising smaller birds in flight or perching amidst scrolling floral vines, engraved tuft of feathers on the crown of their heads
each 8 in. (20.3 cm.) high (2)

$2,000-3,000

1011

RADHA AND KRISHNA MEETING IN A GARDEN

PROBABLY LUCKNOW OR FAIZABAD, EAST INDIA, EARLY 19TH CENTURY

Gouache with gold on paper, depicting Radha and Krishna embracing in a garden pavilion under a stormy sky, with floral borders, within polychrome rules and pink margins
Painting: 8½ x 10⅛ in. (21.6 x 25.7 cm.)
Folio: 9¾ x 11⅝ in. (24.7 x 29.6 cm.)

$2,000-3,000

PROVENANCE
Lucy Truman Aldrich, Providence, Rhode Island.
Acquired from the estate of the above, September 1955.

LITERATURE
R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 295, no. 224.

This depiction has many of the features associated with the painting of Jaipur; the stiffness, the slightly stumpy figures and the detailing of the background with the very dense birds; see for example the outstanding Jaipur painting of Krishna and the *gopis* sheltering from the rain in the Metropolitan Museum of Art (Steven Kossak, *Indian Court Painting*, 16th-19th centuries, New York, 1997, no.71, p.114-5). The very strongly centralized composition however and formal depiction is more typical of the provincial Mughal centres of Lucknow and Faizabad whose paintings, particularly architectural compositions, are strictly symmetric; the figures, as here, are also equally stiff and with small-featured faces more like those found here.

1012

A PICHHVAI DEPICTING KRISHNA AND THE GOPIS IN THE FOREST OF BRINDAVAN

HYDERABAD, DECCAN, INDIA,
LATE 18TH / EARLY 19TH CENTURY

Gouache with gold and silver on indigo dyed cotton, depicting Krishna standing under a *kadamba* tree in the centre, with three gopis on either side holding fans of peacock feathers and flywhisks under mango trees, a row of adoring cows flanked by cowherds in the register below, within floral and chevron patterned borders
65½ x 75 in. (166.4 x 190.5 cm.)

$20,000-30,000

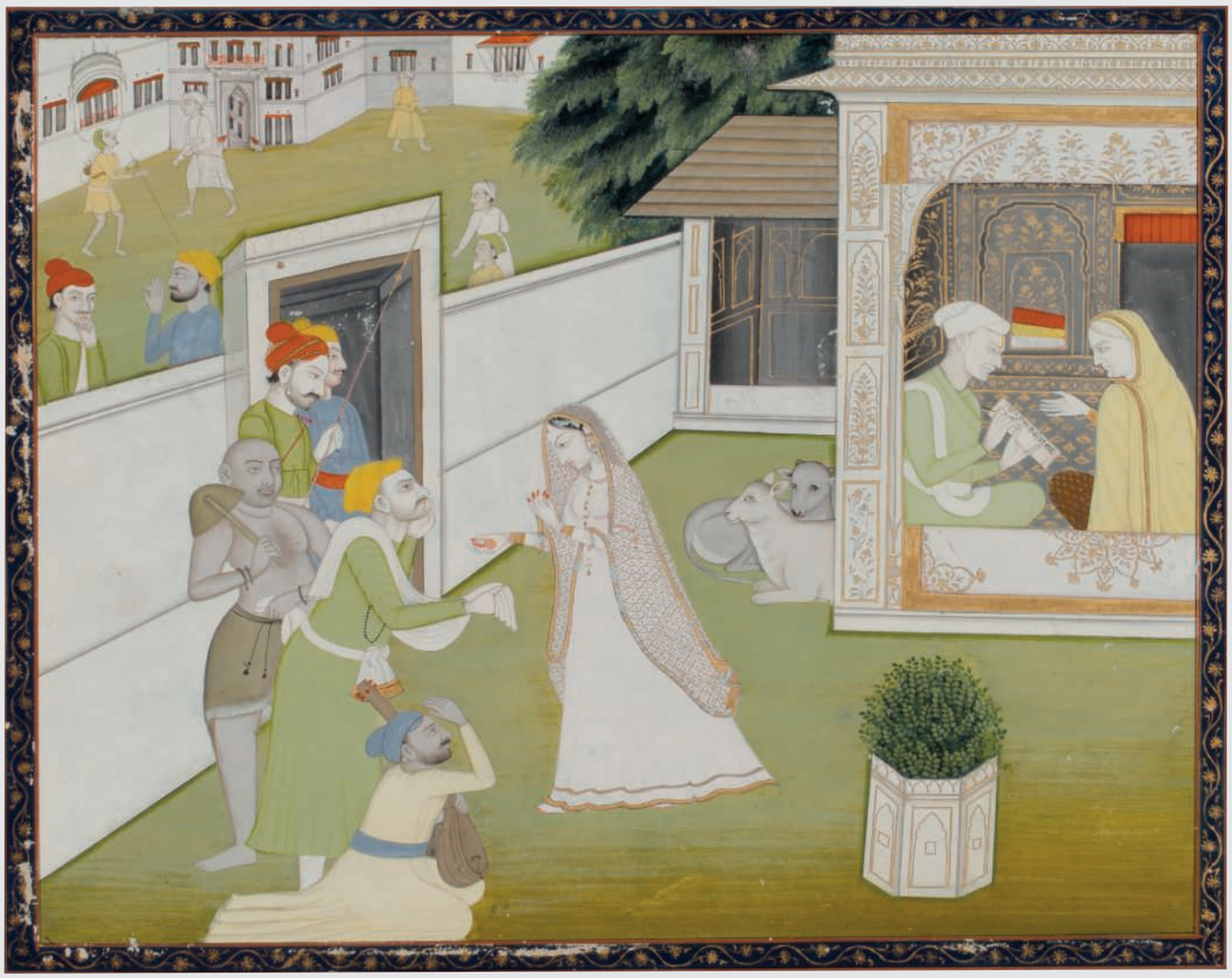
PROVENANCE
Gazdar Pte Ltd., Bombay, 12 April 1963

LITERATURE
R. Ellsworth *et al, The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 211, no. 166.

This *pichhvai* belongs to a small group of Deccani textiles which date from the late 18th and early 19th centuries. They were made for Gujarati merchants from the *Pushtimarg* sect who had migrated to the Deccan. This was a sect founded in the early 16th century by the saint Vallabhacharya based on the adoration of Krishna through the *Pushtimarg* or path of grace. The wealthy merchants brought their religious traditions with them to the south and commissioned local artists to make these distinctive *picchvais* making lavish use of gold and sometimes silver.

This *pichhvai* would have hung behind an image of Krishna in a Vallabhachari shrine during the monsoon season. It is a rare example as it depicts Krishna himself standing under a *kadamba* tree in the centre. In other examples, Krishna is usually represented by the *kadamba*, a tree native to the region of Braj near Brindavan. The tree also evokes the story of Krishna hiding in its branches after stealing the clothes of the bathing gopis.

Other comparable examples from this group of Deccani *pichhvais* are in various public collections including the National Museum, New Delhi (64.291; P.B. Ramaswami and Kavita Singh (ed.), *Nauras - The Many Arts of the Deccan*, exhibition catalogue, New Delhi, 2015, pp. 90-91); the Calico Museum of Textiles, Ahmedabad (museum no.1131; Madhuvanti Ghose (ed.), *Gates of the Lord - The Tradition of Krishna Paintings*, exhibition catalogue, The Art Institute of Chicago, 2015, p. 43, fig.2); the Arthur Sackler Gallery, Smithsonian Institution (S1992.38; *op. cit.*, pp.108-109, no. 46) and in private collections such as that of Thomas and Margot Pritzker (*op. cit.*, p.107, no. 45).



1013

A LADY RECEIVING MUSICIANS AT HER HOUSE

KANGRA, NORTH INDIA, CIRCA 1830

Gouache with gold on paper, depicting a lady welcoming musicians in a courtyard while her older companion converses with a priest inside the house, within red rules and narrow dark blue border comprising gold scrolling floral vine
Painting: 9¾ x 7¾ in. (24.6 x 19.5 cm.)
Folio: 10½ x 8½ in. (26.9 x 21.6 cm.)

$2,500-3,500

PROVENANCE
Lucy Truman Aldrich, Providence, Rhode Island.
Acquired from the estate of the above, September 1955.

LITERATURE
R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 302, no. 231.

In his note on the present painting Toby Falk comments that while it is clearly mainly in the Kangra style, by this stage influence from other centres is visible; he detects that of Jaipur in the treatment of the *tulsi* plant leaves in the foreground and in the use of gold in the detailing on the façade of the house.

1014

RANJIT SINGH RAJAWAT ON A PRANCING HORSE

JAIPUR, NORTH WEST INDIA, DATED *SAMVAT* 1879/1822-23 AD

Gouache with gold on paper, depicting the nobleman seated on a horse in a green landscape, within yellow border comprising black lozenge forms with red outlines, with white rules and red margins, a partially rubbed identification inscription in the upper margin including date in black *devanagari* script
Painting: 10⅞ x 7¼ in. (27.8 x 18.4 cm.)
Folio: 10 x 13⅞ in. (25.2 x 35.3 cm.)

$1,500-2,500

PROVENANCE
Lucy Truman Aldrich, Providence, Rhode Island.
Acquired from the estate of the above, September 1955.

LITERATURE
R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 298, no. 227.

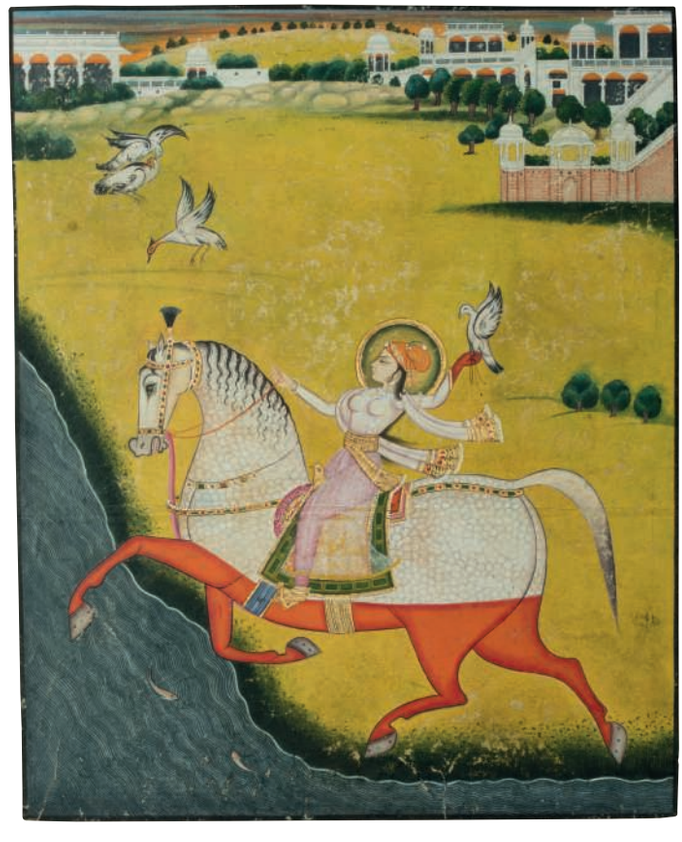
1015

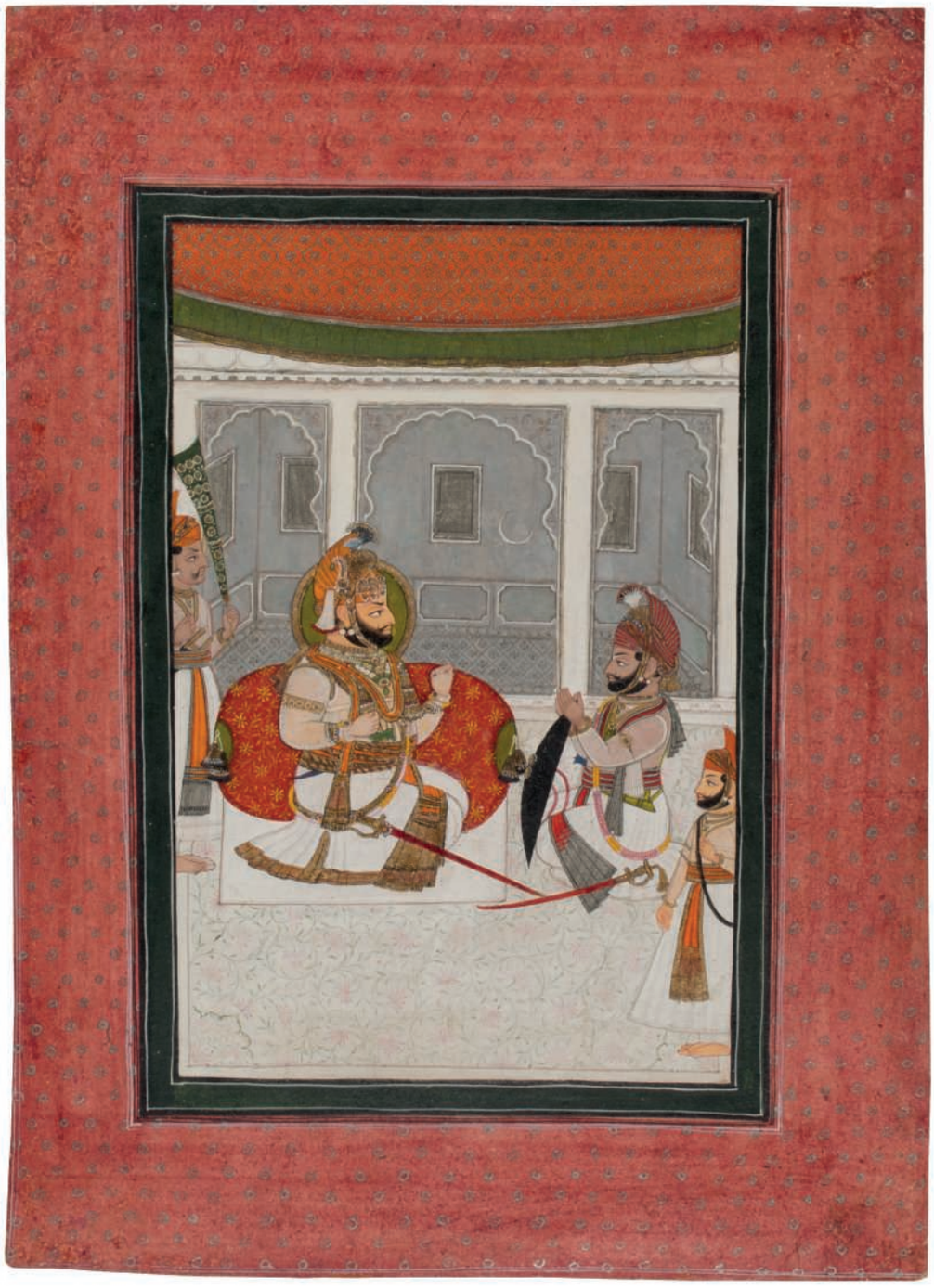
AN EQUESTRIAN PORTRAIT OF A PRINCESS HOLDING A FALCON

KISHANGARH, NORTH WEST INDIA, FIRST HALF 19TH CENTURY

Gouache with gold on paper, depicting the princess seated on a rearing stallion holding a falcon in her left hand, crossing a stream in a green landscape with a palace in the background, within black rules, with narrow buff borders
Painting: 6⅞ x 9⅜ in. (17.5 x 23.6 cm.)
Folio: 10¼ x 15 in. (26 x 38 cm.)

$3,000-5,000





1016

MAHARANA JAWAN SINGH OF MEWAR (R.1828-38) RECEIVING ONE OF HIS NOBLEMEN

UDAIPUR, NORTH WEST INDIA, CIRCA 1835

Gouache with gold on paper, depicting the nimbate ruler seated against a red bolster, receiving a nobleman in a palace interior, with two attendants, within narrow black border with white rules and wide red margins
Painting: 5⅜ x 8⅜ in. (13.7 x 21.2 cm.)
Folio: 12⅜ x 9 in. (22.7 x 31.5 cm.)

$2,000-3,000

PROVENANCE
Lucy Truman Aldrich, Providence, Rhode Island.
Acquired from the estate of the above, September 1955.

LITERATURE
R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 296, no. 225.

In his entry on this painting Toby Falk notes that second figure is almost certainly Rawat Dule Singh, a minor ruler (*Thakur*) of the small state of Asind in Mewar. Evidently Jawan Singh made a companion of Rawat Dule Singh as he appears in a number of paintings of the period, including one where they are shown bathing together in the same pool with other chiefs (A. Topsfield, *Paintings from Rajasthan in the National Gallery of Victoria*, Victoria, 1980, nos. 241, 242 and 244). Dule Singh however fell completely out of favour under Jawan Singh's successor and youngest brother, Sarup Singh (A Topsfield, *Court Painting at Udaipur*, Zurich [2002], p.253).

1017

MAHARAJA DAULAT RAO SCINDIA OF GWALIOR SEATED WITH HIS GENERAL

GWALIOR, INDIA, FIRST HALF 19TH CENTURY

Gouache with gold on paper, the nimbate ruler holding a dagger (*katar*) in his right hand, seated on cushions with a nobleman on a terrace, within narrow blue border comprising scrolling vine, with white and blue rules and red margins
Painting: 7⅞ x 10⅜ in. (20.1 x 26.2 cm.)
Folio: 9⅝ x 12 2/8 in. (24.5 x 31.2 cm.)

$2,500-3,500

PROVENANCE
Lucy Truman Aldrich, Providence, Rhode Island.
Acquired from the estate of the above, September 1955.

EXHIBITED
R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 300, no. 229.

In the 1993 catalogue Toby Falk identified the nimbate maharaja as Jhanku (or Jhankoji) Rao Scindia who reigned from 1827-1843. He also however very closely resembles Jhanku Rao's predecessor, Daulat Rao Scindia, as in a portrait formerly with Ed Binney, now in the San Diego Museum of Art or, even closer, in a company school depiction of him in identical pose by Khairullah of Delhi now in the Victoria and Albert Museum (03526 (IS); Mildred Archer, *Company Paintings Indian Paintings of the British period*, London, 1992, p.162). It is interesting to compare the Company school interpretation of the subject with the present painting which clearly shows the strong influence of Jaipur traditions.

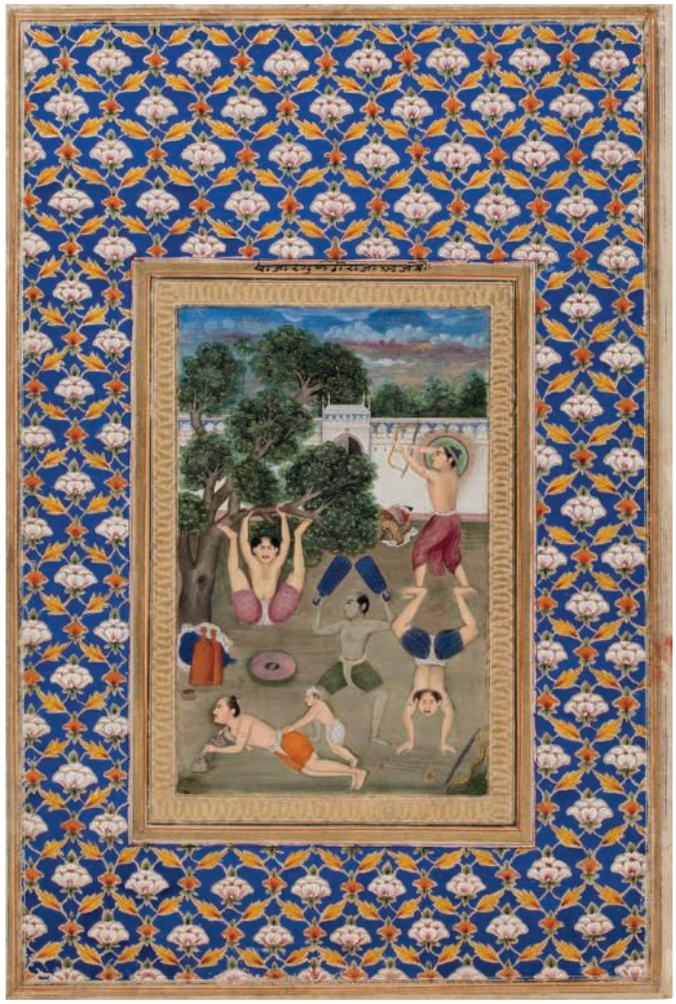
1018

AN ALBUM LEAF: ILLUSTRATION TO A *RAGAMALA* SERIES: *KEDAR RAGINI,* AND TWO NASTA'LIQ QUATRAINS

DECCAN, INDIA, LATE 18TH CENTURY

Gouache with gold on paper, depicting a devotee visiting an ascetic at night, the latter seated on a tiger skin outside his shrine smoking a *huqqa*, with a *yogini* playing a *vina* and a dog seated in the foreground, within narrow blue border with scrolling foliate motifs, white rules and wide red margins, an inscription in black *nasta'liq* in upper margin '*pir birun*' (ascetic outside), the reverse with a calligraphic panel comprising 8 ll. of black *nasta'liq,* within cream and blue minor borders and wide red margins
Painting: 8½ x 5.2/4 in. (21.5 x 14.5 cm.)
Folio: 11 ½ x 8 ½ in. (29.2 x 21.6 cm.)

$4,000-6,000



1019

AN ALBUM LEAF: ILLUSTRATION TO A *RAGAMALA* SERIES: *DESAKHYA RAGINI*; AND A FLORAL COMPOSITION

MUGHAL, DELHI, NORTH INDIA, LATE 18TH CENTURY

Gouache with gold on paper, depicting wrestlers and acrobats practising in a courtyard, on an album page decorated with a floral lattice in polychrome on blue ground, the reverse with a central floral panel surrounded by a border comprising a variety of golden blooms and birds, with *nasta'liq* and *devanagari* inscriptions on verso and recto identifying the *ragini* and possibly the name of a patron '*Raja Raghu putra Raja Ajay*' (Raja Raghu son of Raja Ajay)
Painting: 16⅝ x 7⅝ in. (42.2 x 27.2 cm.)
Folio: 17.4/8 x 11⅝ in. (44.6 x 29.4 cm.)

$6,000-8,000

PROVENANCE
Gazdar Pte Ltd., Bombay.
Acquired from the above, 12 August 1963.

EXHIBITED
R. Ellsworth *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 294, no. 223.

The painting here clearly shows that it has been worked by a Delhi-trained artist both in the painting of the figures and in their setting within a landscape with trees. The margin is an unusually brightly colored version of a Mughal floral lattice. A similar margin is found surrounding a painting by the Lucknow artist Mir Kalan Khan in the Catherine and Ralph Benkaim Collection (Steven Markel and Tushara Bindu Gude, *India's Fabled City: The Art of Courtly Lucknow*, Los Angeles, 2011, no.17, p.168).

1020

A PORTRAIT OF THE MUGHAL EMPEROR SHAH JAHAN

MUGHAL, NORTH INDIA, FIRST HALF 18TH CENTURY

Gouache with gold on paper, the nimbate ruler facing right, dressed in diaphanous white *jama*, hands resting on a sword, on green ground, within polychrome borders, gold rules and wide gold-speckled margins
Painting: 6 x 4 in. (15.2 x 10.1 cm.)
Folio: 15⅛ x 10¼ in. (38.2 x 26 cm.)

$2,000-3,000

PROVENANCE
Anon. gift, before 6 June 1973

1021

MAHARAJA SURAT SINGH OF BIKANER (1787-1828)

BIKANER, NORTH WEST INDIA, CIRCA 1820

Gouache with gold on paper, depicting the portly ruler on a palace terrace, within floral peach borders, with gold rules and wide gray margins comprising large gold flowering plants, a text panel in the upper margin erroneously identifying the ruler as Raja Todar Mal, vizier to the Mughal Emperor Akbar, in black *nasta'liq* script
Painting: 9¼ x 5¼ in. (23.5 x 13.5 cm.)
Folio: 15⅛ x 10¼ in. (38.4 x 26.1 cm.)

$3,000-5,000

PROVENANCE
Lucy Truman Aldrich, Providence, Rhode Island.
Acquired from the estate of the above, September 1955.

LITERATURE
R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 297, no. 226.

The erroneous inscription reads:

tasvir raja todar mal vazir khazaneh navratan darbar jalaluddin akbar shah badshah - a portrait of Raja Todar Mal, Finance Minister and (one of the) Nine Gems at the court of the Mughal Emperor Akbar

1022

THE MUGHAL EMPEROR SHAH JAHAN WITH HIS ANCESTOR TIMUR

MUGHAL, PROBABLY DELHI BUT POSSIBLY DECCAN OR KISHANGARH, SECOND HALF 17TH OR EARLY 18TH CENTURY

Gouache with gold on paper, Shah Jahan depicted with gray beard and in Mughal dress, seated on the left in a garden, facing his ancestor Timur who is depicted in Central Asian attire, with Sa'dullah Khan standing behind Shah Jahan holding a parasol over the Emperor and an unidentified attendant standing similarly behind Timur, with inscriptions in black *nasta'liq* below, within buff and dark blue composite borders
Painting: 17½ x 10¼ in. (16.6 x 26 cm.)
Folio: 9⅛ x 12⅞ in. (23.3 x 32.6 cm.)

$10,000-15,000

PROVENANCE
Gazdar Pte Ltd., Bombay, 12 August 1963

LITERATURE
R. Ellsworth *et al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures*, New York, 1993, vol III, p. 292, no. 221.

This allegorical painting alludes to the descent of the Mughals from Timur, the 14th century Central Asian ruler, and reinforces the lineage and legitimacy of the Mughal dynasty. The Mughal Emperor Shah Jahan, seated on the left, is depicted as a middle-aged man with a gray beard. Shah Jahan's distinctive facial features appear to have been based on several known portraits of him as an older man. For a closely comparable portrait of the Emperor by the artist Hashim, circa 1650, from the Late Shah Jahan Album, now in the Chester Beatty Library (CBL In 62.4), see E. Wright (ed.), *Imperial Mughal Albums from the Chester Beatty Library, Dublin*, Alexandria, 2008, p. 412, no. 71.

The figure seated on the right, erroneously identified as Babur, the founder of the Mughal dynasty, is in fact Timur. The face, style of turban and seated posture bear a strong resemblance to the figure of Timur in a well-known painting by the Mughal artist Govardhan, circa 1630, now in the Victoria and Albert Museum (IM. 8-1925; illustrated in S. Stronge, *Painting for the Mughal Emperor. The Art of the Book in India 1560-1650*, London, 2002, p. 150, pl. 112). In our painting, Shah Jahan's chief minister, Sa'dullah Khan, stands behind him holding a parasol. Perhaps the unidentified figure standing behind Timur in a similar fashion is his chief minister.

In his 1993 catalogue Toby Falk attributed this painting to the Mughal court atelier [in Delhi/Agra] and dated it to circa 1650. Although the figures and composition are clearly closely related to painting at court, our painting displays features that are not normally encountered in Mughal painting from the capital. The coloring, with its dark tonality and the use of pinks, greens and deep turquoise, and the very prominent flowers in the foreground extending to cover the royal subjects (probably Amaranthus gangeticus) are much larger and more prominent than one normally encounters. This led Cary Welch, when discussing the painting in a private note of 1977, to say "No Mughal artist would have treated the ornamental flowers in the foreground with such zestful freedom; nor would he have employed throughout so vivid a palette, which is, however, characteristic of the Deccan, with its violet and purplish coloring".

It has also been suggested that the artist was Kishangarh-based in the early 18th century. After the reign of Shah Jahan, when his successor Aurangzeb came to the throne in 1658, his strict views on the arts led to a ban on dance, music and painting. This led to a gradual dispersal of imperial artists from Delhi as they sought employment elsewhere. Some carried the Mughal style to Rajasthan. Painting in Kishangarh was heavily influenced by the Mughal style. Bhavani Das was a Mughal artist who was active at the Mughal court between 1700 and 1719 and moved to Kishangarh in 1719. His work in Delhi and Kishangarh played an important role in influencing a generation of Kishangarh artists. Mughal genealogical subjects appear to have a particular forte of Bhavani Das. Of particular note is the painting of the Mughal royal family with Timur seated with his descendants which has been attributed to Bhavani Das (Linda York Leach, *Paintings from India, The Nasser D. Khalili Collection of Islamic Art*, Vol. VIII, London, 1998, pp.146-49, no. 40).

The later inscriptions below read:

shabih sa'dullah khan - a likeness of Sa'dullah Khan

shabih shah jahan badshah - a likeness of Emperor Shah Jahan

shabih babur bad shah - a likeness of Emperor Babur

isme khaheen ma'loom nist - the name of this gentleman is not known

شبیه یعه الله خان شبیه شاهجهان بادشاه شبیه بابر بادشاه اسم خواجین معلوم نیست

1023

A POTTERY WATER DROPPER IN THE FORM OF A TOAD

THAILAND, SAWANKHALOK, 14TH/15TH CENTURY

On near square base, modelled squatting, with globular eyes, its back with raised circular opening
3⅜ in. (8.7 cm.) high, 3¾ in. (9.6 cm.) long

$600-800

PROVENANCE
Austins Company, Ltd., Bangkok, 7 November 1974.

LITERATURE
R. Ellsworth *et. al., The David and Peggy Rockefeller Collection : Arts of Asia and Neighboring Cultures*, New York, 1993, vol. III, p. 150, no. 94.

1024

A BROWN GLAZED POTTERY FIGURE OF A HAWK

THAILAND, 20TH CENTURY

Realistically modelled, in a calm stance, perching on a base with opening to side
10¼ in. (25.9 cm.) high

$3,000-5,000

PROVENANCE
Acquired in Bangkok, 13 January 2001.

1025

A POTTERY INCENSE BURNER IN THE SHAPE OF A GUARDIAN LION

THAILAND, SAWANKHALOK, 14TH/15TH CENTURY

Realistically modelled, standing erect on all fours, with abundant mane and open mouth, wearing a necklace, its coat rendered in underglaze brown and a cream-colored slip, its back with raised circular opening
9½ in. (24.2 cm.) high

$1,500-2,500

PROVENANCE
Austins Company Ltd., Bangkok, 7 November 1974.

LITERATURE
R. Ellsworth *et. al.*, *The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* New York, 1993, vol. III, pp. 148-149, no. 93.

1026

A GANDHARAN STYLE GRAY SCHIST RELIEF WITH TWO STANDING FIGURES OF BUDDHA

PROBABLY 20TH CENTURY

Each finely carved, wearing robes with cascading folds, the right hand in *abhayamudra,* the left hand lowered holding the fold of the robe, the face with calm expression and finely delineated features, with curled hair

13⅝ in. (34.5 cm.) high

$1,000-2,000

PROVENANCE

Sarwat Ahsan, Lahore
Gifted from the above to Peggy Rockefeller, November 1974

LITERATURE

R. Ellsworth, *et. al., The David and Peggy Rockefeller Collection : Arts of Asia and Neighboring Cultures,* New York, 1993, vol. III, pp. 204-205, no. 161.

1027

A GILT-BRONZE SEATED FIGURE OF BUDDHA

THAILAND, RATNAKOSIN PERIOD,
LATE 19TH CENTURY

Cast seated in *sattvasana* on a shaped plinth, with his right hand in *bhumisparsha mudra*, his face in a serene expression of meditation, with arched brows and pendulous earlobes, his hair curled, with high tiered *ushnisha*
11½ in. (28.5 cm.) high

$3,000-5,000

PROVENANCE
Yamanaka and Co, Bar Harbor, probably one of the seated Buddhas purchased on November 1, 1926.
Abby Aldrich Rockefeller, acquired from the above.
Winthrop Rockefeller, acquired from the above.
Acquired from the estate of the above, August 1974.

1028

A GROUP OF SIX LARGE COPPER FIGURES OF DEITIES AND ATTENDANTS

PROBABLY BENGAL, EAST INDIA, LATE 19TH OR EARLY 20TH CENTURY

Depicting the characters from the *Ramayana*
Tallest 31 in. (79 cm.) high (6)

$3,000-5,000

PROVENANCE
Gazdar Pte Ltd., Bombay, 12 August 1963.

LITERATURE
R. Ellsworth *et al., The David and Peggy Rockefeller Collection: Arts of Asia and Neighboring Cultures,* New York, 1993, vol. III, pp. 206-207, no. 162.

FOLK ART AND AMERICANA IN THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

Peggy and David Rockefeller embraced the artistic expressions of cultures far and wide, but works illustrating the American experience held a special place in their collection. From a "Massasoit" Indian weathervane and a Pennsylvania-German chest to the letters of George Washington and a painting of a screw steamship, the following lots celebrate the heritage, cultural diversity and innovative spirit unique to America's past.

American history and social responsibility played an integral role in David's upbringing. He recalled, "looking back I realize the debt I owe to my parents for my education…. On our many trips and excursions they opened our eyes to nature, to people, and to history in a way that expanded our interests and stimulated our curiosity. They made us feel the excitement of the opportunities open to us and recognize the role the family was playing in so many areas" (D. Rockefeller, *Memoirs*, New York, 2003, pp. 48-49). In the 1920s, his father, John D. Rockefeller, Junior, financed and played a crucial visionary role in the preservation of Colonial Williamsburg. With a commitment to historical accuracy, "Junior" sought to re-create the past to benefit those in the present and future generations to come. "The purpose of this undertaking," he wrote in 1927, "is to restore Williamsburg, so far as that may be possible, to what it was in the old colonial days and to make it a great centre for historical study and inspiration" (Junior to Arthur Woods, November 30, 1927). Upon America's entry into World War II, Junior capitalized on Colonial Williamsburg's ability to inspire. Along with his eldest son and namesake, John III, he enabled servicemen and women to attend on-site educational programs that examined the founding of America and the ideals that were worth fighting for over a hundred and fifty years later. Out of all his philanthropic pursuits, Junior considered Colonial Williamsburg his most important endeavor (A. Greenspan, *Creating Colonial Williamsburg: The Restoration of Virginia's Eighteenth-Century Capital,* Chapel Hill, North Carolina, 2002, pp. 10, 13-14).

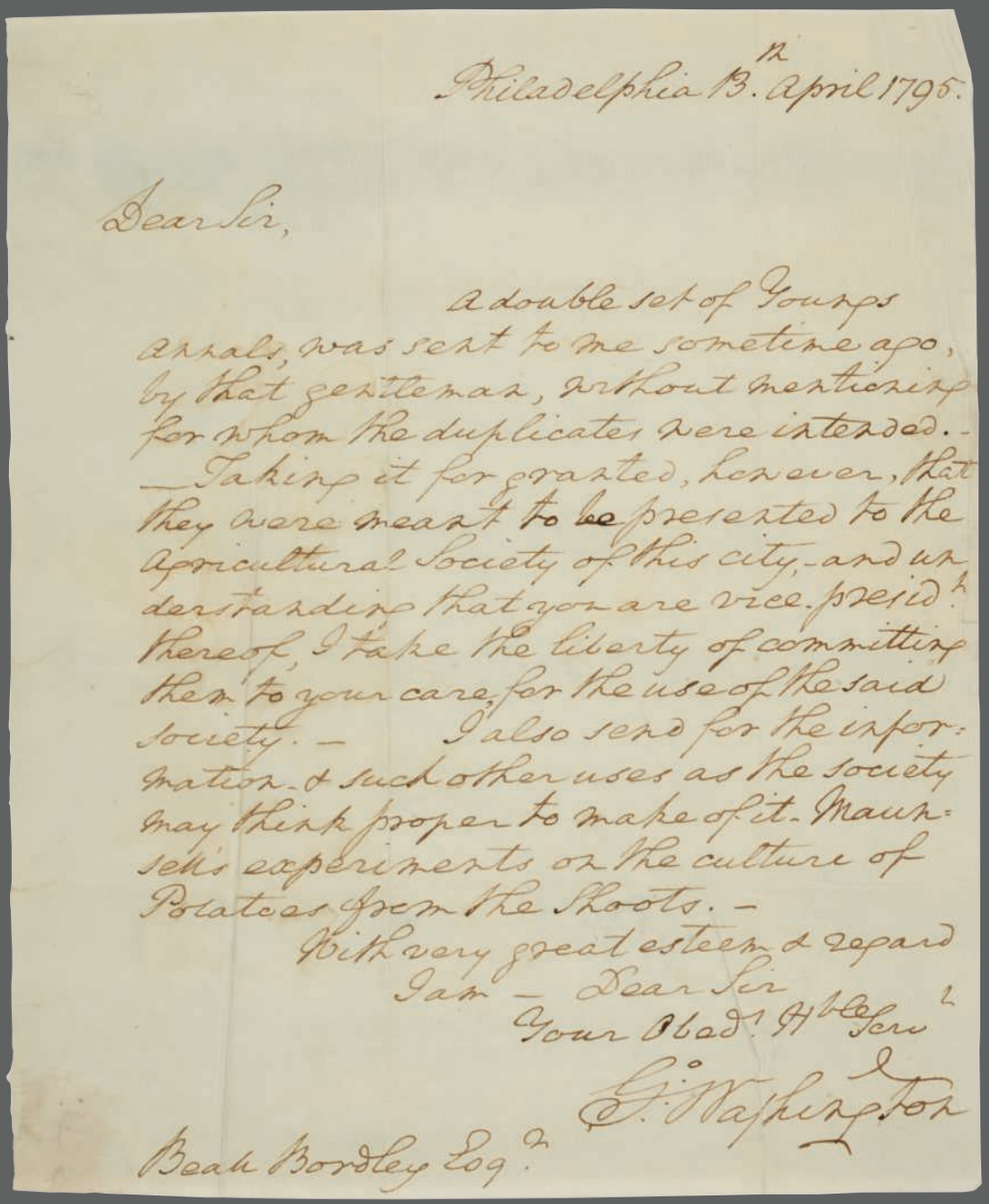
While Junior often focused on the historical narrative, it was David's mother, Abby Aldrich Rockefeller, who particularly sought works of aesthetic value. He writes:

> Along with her interest in contemporary art, Mother also was fascinated by […] American folk art – an interest sparked in part by her awareness that many great modern masters, such as Picasso, had been profoundly influenced and inspired by [this genre of] art. Mother saw in all forms of [folk] art a purity, strength, and freshness of expression which she found very exciting. She started to buy examples of American folk art in the late 1920s along with her purchases of contemporary paintings. At that time, virtually no other collectors were seriously interested in American folk art, and it was readily available at very reasonable prices. Mother was greatly assisted in finding fine examples by Mrs. Edith Gregor Halpert, a dealer and friend who had started The Downtown Gallery in 1926. Mrs. Halpert specialized both in folk art and in the paintings of numerous contemporary American artists such as Marsden Hartley, Arthur Dove, Charles Demuth, Charles Sheeler, Stuart Davis, Georgia O'Keeffe, and John Marin.
>
> Examples of folk art which Mother bought through Mrs. Halpert were later given to Colonial Williamsburg, where they are housed in a building constructed by my father in my mother's name after her death. (M. Potter *et al., The David and Peggy Rockefeller Collection: European Works of Art,* New York, 1984, vol. I, p. 23).

In true Rockefeller fashion, many can now enjoy her collection of over 400 pieces of American folk art. Opened in 1957, the Abby Aldrich Rockefeller Folk Art Museum at Colonial Williamsburg is the oldest museum in the country dedicated to the field.

The "Massasoit" Indian weathervane (lot 1030) speaks both to Abby's love of American folk art and her appreciation of Native American contributions to American society. Both Junior and Abby were enamored with Southwestern artefacts, a passion witnessed by David on a family trip to the region in 1926. Navajo rugs, Pueblo pottery, and baskets were among the numerous objects purchased by the Rockefellers that would later furnish their house in Mount Desert Island, Maine. Coupled with these acquisitions was their desire to preserve Native American culture. In this vein, Junior founded the Laboratory of Anthropology in Santa Fe. The Laboratory later merged with the Museum of Indian Arts and Culture to become the largest repository of Native American artefacts.

A love of American history and contemporary concerns are well illustrated by two autograph letters written by George Washington, which were purchased by Peggy and David in 1952 (lot 1028; lot 1029). Most often celebrated as a victorious general and revered first President, in these letters, George Washington reveals his expertise as a pioneering agriculturalist by offering his support to a Philadelphia organization dedicated to promoting new and innovated farming practices. His words must have resonated deeply with Peggy and David, as among the numerous endeavors supported by the Rockefeller Foundation, one of its earliest and most celebrated was its effort to prevent mass starvation through improved farming practices. Beginning in the early 1940s in Mexico, the Foundation's agricultural program was unprecedented in scope and impact, expanding across India and Southeast Asia into what eventually became known as the "Green Revolution." The Foundation's efforts follow in the tradition of Washington, as well as Thomas Jefferson and Benjamin Franklin, all of whom lent their names, prestige, and fortune to advancement of humankind.



Philadelphia 13th April 1795.

Dear Sir,

A double set of Youngs annals, was sent to me sometime ago, by that gentleman, without mentioning for whom the duplicates were intended. — Taking it for granted, however, that they were meant to be presented to the Agricultural Society of this city, and understanding that you are vice. presid.t thereof, I take the liberty of committing them to your care, for the use of the said Society. — I also send for the information & such other uses as the society may think proper to make of it. Maunsel's experiments on the culture of Potatoes from the Shoots. —

With very great esteem & regard I am — Dear Sir Your Obed.t H.ble Serv.t

Go: Washington

Beah Bordley Esq.r

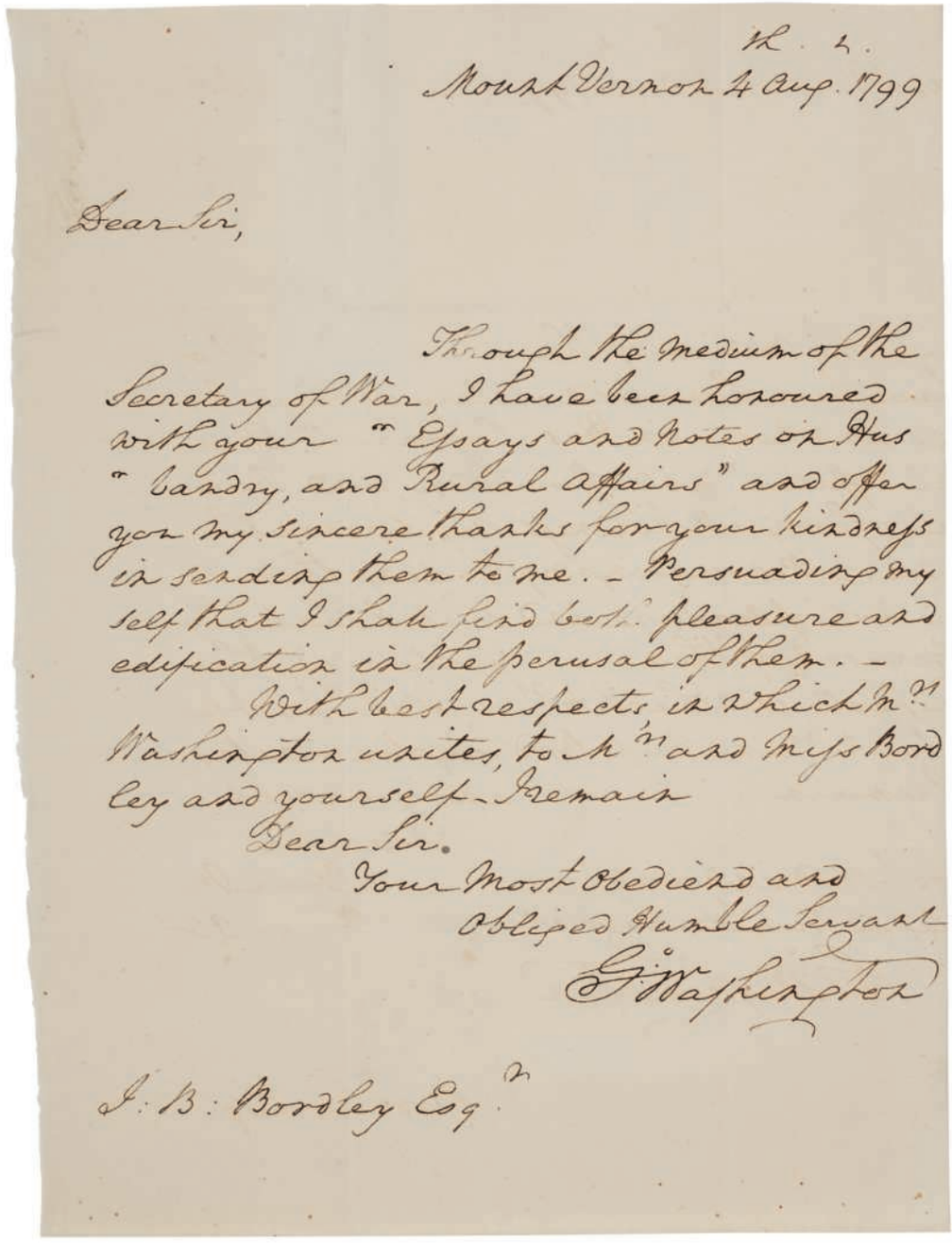
THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

1029
WASHINGTON, George (1732-1799). Autograph letter signed ("Go: Washington") as President, to [John Beale] "Beah" Bordley, Philadelphia, 13 April 1795.

One page, 225 x 185mm, (light creases, small loss at bottom left corner infilled).

George Washington, the President as a farmer. Washington, who took a deep interest in the latest horticultural innovations, forwards several scientific volumes to a fellow member of the Philadelphia Society for Promoting Agriculture. He advises Bordley that "A double set of Youngs annals was sent to me sometime ago, without mentioning for whom the duplicates were intended. – Taking it for granted, however, that they were meant to be preserved to the Agricultural Society of this city [...] I take the liberty of committing them to you care for the use of sad society." Bordley was among the founding members the of the society, founded in February 1785. Arthur Young, the English Agriculturalist, published *Annals of Agriculture, and Other Useful Arts*, in forty-six volumes between 1784 and 1815 and had sent Washington volumes 19 through 21 in late 1794. In closing, the President refers to an additional enclosure, no longer present, concerning "Maunsell's experiments on the culture of Potatoes from the Shoots." Similarly, William Maunsell's had sent Washington his volume, *Letters to the Right Honourable … Dublin Society, on the Culture of the Potatoes from the Shoots* in 1794, the year of its publication. (Published in Fitzpatrick, *Writings*, and *The Papers of George Washington Digital Edition*) Published from a draft and the letter book copy, both at the Library of Congress. *Provenance:* Parke-Bernet Galleries, 25-26 November 1952, lot 373.

$8,000-12,000



Mount Vernon 4 Aug. 1799

Dear Sir,

Through the medium of the Secretary of War, I have been honoured with your "Essays and Notes on Husbandry, and Rural affairs" and offer you my sincere thanks for your kindness in sending them to me. – Persuading myself that I shall find both pleasure and edification in the perusal of them. –

With best respects in which Mrs Washington unites, to Mrs and Miss Bordley and yourself. I remain

Dear Sir.

Your Most Obedient and
obliged Humble Servant
G. Washington

J. B: Bordley Esq.r

THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

1030
WASHINGTON, George (1732-1799). Autograph letter signed ("Go:Washington") to [John Beale] "Beah" Bordley, Philadelphia, 4 August 1799.

One page, 250 x 188mm, (weak vertical crease reinforced on verso, minor tear at top left margin clear of text).

Washington, now retired to his Mount Vernon plantation, thanks Bordley for his "'Essays and Notes on Husbandry, and Rural Affairs'", and anticipating he would "find both pleasure and edification in the perusal of them." Bordley (1727 - 1804) was a prominent Maryland judge and planter who, with Washington, was a founding member the of the Philadelphia Society for Promoting Agriculture, established in February 1785. Bordley also shared Washington's penchant for agricultural experimentation. In his 1799 book for which Washington sent his thanks, Bordley outlined an eight-stage crop rotation system that included the use of clover and legumes for soil rejuvenation. Not published in Fitzpatrick, *Writings* or *The Papers of George Washington. Provenance:* Parke-Bernet Galleries, 25-26 November 1952, lot 375.

$7,000-10,000

1031

A MOLDED AND GILT-COPPER MASSASOIT INDIAN WEATHERVANE

ATTRIBUTED TO J. HARRIS & CO. (W. 1868-1882) OR W. A. SNOW COMPANY (W. 1883-1940), BOSTON, 1875-1900

30 in. high, 32 in. wide

$30,000-50,000

PROVENANCE

Sold Sotheby's, New York, Selections from the American Folk Art Collection of Mr. and Mrs. Robert P. Marcus, 14 October 1989, lot 18

EXHIBITED

Aspen Colorado, Aspen Art Museum, November 1983-February 1984.
Boca Raton, Florida, Florida Atlantic University, Ritter Art Gallery, *Two Centuries of American Folk Art: 19th & 20th Century Masterworks from the Collection of Mr. & Mrs. Robert P. Marcus,* (Exhibition sponsored by Manufacturers Hanover Trust, Florida), March 1-April 7, 1984.
Vero Beach, Florida, Florida Center for the Arts, *Two Centuries of American Folk Art: 19th & 20th Century Masterworks from the Collection of Mr. and Mrs. Robert P. Marcus,* September 7-November 16, 1986.

Named after Massasoit, sachem of the Wampanoag tribe whose assistance enabled the survival of the Pilgrim settlers in seventeenth-century Massachusetts, the model for this weathervane was derived from a larger vane depicting the Massachusetts state seal made by J. Harris & Co. in 1875 for the Old State House in Boston. Thereafter, this standing figure model was produced by the company for sale to the public and after 1883, continued to by made by the W. A. Snow Company, which had acquired the molds of the Harris company. The model appears in the J. Harris & Co. 1878 illustrated catalogue as no. 13 and at the time the 30-inch model retailed for $40.

1032

AN AMERICAN LARGE CARVED PINE PILOTHOUSE EAGLE

CIRCA 1825

39 in. (99.1 cm.) high, 31½ (80 cm.) wide

$4,000-6,000

PROVENANCE

Willard Gallery, New York
Acquired from above March 1, 1972
Arthur J. Sussel (d. 1958), Philadelphia, Pennsylvania
Cordelia Hamilton and Adele Earnest, Stony Point Folk Art Gallery, Stony Point, New York

LITERATURE

Adele Earnest, *Folk Art in America, A Personal View* (Exton, PA 1984), p. 46.
J.J. Stoudt, J. Barnitz and O. Bragazzi, et. al., *The David and Peggy Rockefeller Collection,* New York, vol. II, 1988, p. 275, no. 138.

1033

AN AMERICAN ZINC MOLDED SPREADWING EAGLE ORNAMENT

19TH/20TH CENTURY

33 in. (83.8 cm.) high, 76 in. (193 cm.) wide

$4,000-6,000

1034

ANTONIO NICOLO GASPARO JACOBSEN (1850-1921)

Screw Steamship *Willkommen*, 1895

signed and dated *A. JACOBSEN 1895* lower left
oil on canvas
21¾ x 35¾ in.

$7,000-10,000

Built in 1887, the screw steamship *Willkommen* was a German oil tanker owned by the Deutsch-American Petroleum Company (for an unsigned version of the same vessel, see Harold S. Sniffen, *Antonio Jacobsen - The Checklist: Addenda List Number 2* (Newport News, 1994), no. 18, pp. 76-77). With ties to his grandfather's company and the source of the Rockefeller family's fortune, this work may have been of personal interest to David Rockefeller. In 1913, the *Gut Heil*, a tanker *en route* to the Standard Oil refinery, collided with the *Wilkommen* off the coast of Louisiana and despite the assistance of several Standard Oil vessels, lost 5,000 gallons of oil (G. H. Williams, *The United States Merchant Marine in World War I: Ships, Crews, Shipbuilders and Operators*, Jefferson, North Carolina, 2017, pp. 368-369).

1035

CHARLES WILLSON PEALE (1741-1827)

Matthias and Thomas Bordley, circa 1771

oil on canvas
50 x 40 ½ in.

$50,000-80,000

PROVENANCE

The artist's studio, until 1775
Elizabeth Bordley Gibson (1777-1863), Baltimore, sister of the subjects
Elizabeth Bordley Belt McGrath (1842-1926), great niece
Lady Frances Hadfield (née Frances Belt Wickersham) (1862-1950), London, niece
Sims McGrath, Tenants Harbor, Maine, to 1988, second cousin
Margaret (Peggy) Rockefeller (1915-1996), October 1990, sister

LITERATURE

F.S. McGrath, "A Letter to Eileen," *Maryland Historical Magazine,* vol. XXIV, December 1929, p. 299.
F.S. McGrath, *Pillars of Maryland,* Richmond, VA, 1950, p. 393.
C.C. Sellers, *Portraits and Miniatures by Charles Willson Peale, Transactions of the American Philosophical Society,* n.s., vol. XLII, pt. 1, Philadelphia, 1952, no. 68, repr. P. 277.
L.B. Miller, ed., *The Selected Papers of Charles Willson Peale and His Family,* New Haven, CT, 1983, vol. I, p. 104-105, 153.
A. Ribeiro, *The Dress at Masquerades in England, 1730 to 1790, and Its Relation to Fancy Dress in Portraiture,* New York and London, 1984, p. 215, repr. P. 231 (misidentified as by R. Livesay).
L.B. Miller and D.C. Ward, eds., *New Perspectives on Charles Willson Peale,* Pittsburgh, PA, 1991, p. 53.

In 1771, Charles Willson Peale painted this double portrait of Matthias and Thomas Bordley. The painting was commissioned by the boys' father John Beale Bordley, who was Peale's good friend and patron. Although the boys appear youthful and healthy, the painting is a posthumous homage to Thomas, Bordley's eldest son. Thomas died from consumption in 1771 at the age of sixteen while studying at Eton College. From the inclusion of St. Paul's Cathedral in the background to the stone carving of Minerva in the foreground, the composition is rife with subtle references to Thomas' religious and academic prowess. In addition to showing his technical mastery of English portraiture, the painting exhibits Peale's emotional sensitivity as a friend. Both Bordley and his wife Sarah would later have their portraits done by Peale. The painting of Matthias and Thomas descended in the Bordley family to Peggy Rockefeller who was a descendent of the sitters' sister Elizabeth Bordley Gibson.

1036

AFTER JOHN JAMES AUDUBON (1785-1851) BY ROBERT HAVELL (1793 - 1878)

Trumpeter Swan (Plate CCCLXXVI)

Cygnus buccinator

engraving with etching, aquatint and hand-coloring on J. Whatman paper dated 1838
Image: 25⅛ x 27¼ in. (638 x 692 mm.)
Sheet: 25½ x 37⅞ in. (648 x 962 mm.)
Executed in 1837.

$15,000-20,000

LITERATURE
M. Potter *et. al, The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* vol. II, New York, 1988, p. 196, no. 104.

Trumpeter Swan

1037

A PENNSYLVANIA-GERMAN POPLAR AND PINE PAINT-DECORATED "BLACK-UNICORN" CHEST OVER DRAWERS

BERN TOWNSHIP, BERKS COUNTY, PENNSYLVANIA, 1790-1805

appears to retain its original pierced brasses; *repairs to feet*
29 in. high, 52 ⅜ in. wide, 23 in. deep

$40,000-80,000

PROVENANCE

Mrs. Miles White, Jr., née Virginia Purviance Bonsal (1870-1955), Baltimore
Colonial Williamsburg, Williamsburg, Virginia, 1933
Acquired from above in March 1947

LITERATURE

D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 354-355, no. 398 (illustrated in color, p. 358).

A magnificent display of Pennsylvania-German artistry, this chest over drawers is a particularly outstanding example of the renowned "black unicorn" chests of Berks County, Pennsylvania. Vibrantly colored and rich in detail, this group of chests has long captured the attention of collectors and museum curators. Esther Stevens Fraser first identified these forms as a distinct group in 1925 and since that time, scholars have explored their European antecedents, iconography and use within the household. While the rampant unicorn is seen on both American and English coats of arms, the design also appears on furniture made in Switzerland and its use on these chests may reflect the Swiss ancestry of some of the group's makers (Esther Stevens Fraser, "Pennsylvania Bride Boxes and Dower Chests, II: County Types of Chests," *The Magazine Antiques* (August 1925), pp. 79-84; Monroe H. Fabian, *The Pennsylvania-German Paint Decorated Chest* (1978); Beatrice B. Garvan and Charles F. Hummel, *The Pennsylvania Germans: A Celebration of Their Arts* (Philadelphia, 1982), p. 33; Benno M. Forman, "German Influences in Pennsylvania Furniture," in *Arts of the Pennsylvania Germans* (Winterthur, 1983), p. 142; Wendy A. Cooper and Lisa Minardi, *Paint, Pattern & People: Furniture of Southeastern Pennsylvania, 1725-1850* (Winterthur, 2011), pp. 144-149; for a chest dated 1753 made in Switzerland with rampant unicorns and other related motifs, see the Swiss National Museum, Zurich, accession no. LM-17665).

Fig. 1 chest over drawers, Philadelphia Museum of Art: Gift of Arthur Sussel, 1945, 12.1.

Through a rigorous analysis of the chests' construction and paintwork, Patricia J. Keller determined that at least eight different cabinet shops and four different decorators were responsible for the approximately forty known forms comprising the "black unicorn" group. The chest offered here features construction details consistent with the practices assigned to cabinet shop "D" by Keller; these details comprise three through-tenons joining the lids to the side lid moldings, a distinctive lid molding profile, side lid moldings enclosing the front lid molding with butted joints, a front skirt lacking a central drop and drawers with bottoms that slide into grooves in the fronts and sides. As indicated by inscribed dates and names of first owners, cabinet shop "D" was active in Bern Township from at least 1794 to 1803, the earliest and latest dates on other chests from this group, which comprise those at the Philadelphia Museum of Art (fig. 1), the Metropolitan Museum of Art (fig. 2) and a private collection. Displaying only slightly differing practices, such as the addition of a central drop on the skirt and variant drawer construction, a chest at Winterthur Museum and another in a private collection represent the work of maker "E," who appears to have been closely allied through training to maker "D" (Patricia J. Keller, "Workmanship, Form and Cultural Identity: The Black-Unicorn Paint-Decorated Chests of Berks County, Pennsylvania" (M.A. Thesis, Winterthur Program in Early American Culture, The University of Delaware, 1984), pp. 28-30; an adaption of her thesis appears in the article, "Black-Unicorn Chests of Berks County, Pennsylvania," *The Magazine Antiques* (October 1991), pp. 592-605; for the "D" shop chest in a private collection, see Fabian, figs. 89, 259, 260; for the "E" shop chests, see Keller 1991, pls. VI, VIII. Based on photographs, Keller identifies three additional chests that may have been made in either the "D" or "E" shops, see Keller 1984, p. 41, fn. 15).

His work described by Keller as "distinguishable by virtue of his crisply articulated forms carefully and sparingly spaced on the ground color, and by the enamel-like quality of his paint," a single painter identified as decorator "3" was responsible for the decoration of the chests from both the "D" and "E" cabinet shops described above. The high level of consistency in the motifs indicates that the decorator used templates and possibly transferred the designs by pin-pricking the outline on a sheet and then pouncing powder through these holes on to the new surface. Keller speculates that the dotted surrounds, such as those seen on the floral stems on the chest offered here, were inspired by the marks left by the transfer process. With access to the same templates, decorator "3" appears to have been the third in a succession of craftsmen practicing this trade and may have trained under those who decorated chests made by Keller's "A", "B", "C" and "F" cabinet shops, which range in date from 1776 to 1787 (Keller 1984, pp. 50-57; Keller 1991, p. 601).

The chest was previously owned by Mrs. Miles White, Jr., née Virginia Purviance Bonsal (1870-1955), a pioneering collector, historic preservationist and philanthropist in early twentieth-century Baltimore. A niece of John Hopkins, Mrs. White was instrumental in the foundation of the Hammond-Harwood House and gave much of her silver collection to the Baltimore Museum of Art. She sold the chest to Colonial Williamsburg in 1933 and according to the recollections of David Rockefeller, the chest was among items deaccessioned soon after World War II (D. Fennimore *et al., The David and Peggy Rockefeller Collection: Decorative Arts,* New York, 1992, vol. IV, p. 355).

Fig. 2 chest over drawers, Collection of the Metropolitan Museum of Art, New York: Courtesy of the Rogers fund, 1923., 23.16.

THE ROCKEFELLER DECOYS

Upon arriving at Ringing Point, the Rockefeller home tucked away on the shoreline cliffs of Maine, guests were greeted by a pair of curious curlews on the center table in the foyer. Venturing a bit further into the home, they encountered an array of birds including graceful Canada geese, life-like red breasted mergansers, and a magnificent whistling swan. These birds, on prime display in the Rockefellers' living room, are a just a few of the many decoys in David Rockefeller's prized collection.

Rockefeller established this collection with the help of Donal C. O'Brien, Jr. – decoy carver, collector, and enthusiast – who was also Chief Counsel to the Rockefeller family. Rockefeller and O'Brien worked together to form an appealing collection of extraordinary decoys. A significant portion of the collection was originally acquired from the collection of William J. Mackey, Jr., a foremost authority on American bird decoys. Rockefeller further assembled his personal collection with examples owned by Thomas C. Marshall, a collector inspired by well-known carver Shang Wheeler. The instrumental influence of these three men in the growth of the decoy field solidifies the importance of the remarkable collection of decoys that Rockefeller assembled.

At Ringing Point, the thoughtfulness and passion driving Rockefeller's decoy collection was unmistakable. He displayed the magnificent birds throughout his home – everywhere from atop the dining room sideboard to nestled in the kitchen rafters. Even when Rockefeller moved later in life to the Pavilion, a more accessible home, he purposefully selected a number of his favorite decoys to bring with him. When looking at the family's meticulously kept records, it is evident that Rockefeller cherished his decoys as much as the acclaimed fine art in his vast collection. He gave the decoys special attention and prime placement even in the company of a collection of major paintings, sculpture, and furniture. It is clear that with this passion guiding them, the Rockefeller decoys will continue to inspire the American bird decoy field as they venture out to their new homes.

1038

PAIR OF BUFFLEHEADS

DONAL C. O'BRIEN, JR. (1934-2013), NEW CANAAN, CONNECTICUT, DATED 1972

the drake marked on underside *O'Brien 72*
11 in. long (drake); 10 in. long (hen) (2)

$2,500-3,500

PROVENANCE
Gift from the maker, 1972

LITERATURE
J. Barnitz *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* New York, 1988, vol. II, p. 307, no. 196 (illustrated in color, p. 307).

This pair of Bufflehead ducks was a gift to Peggy and David Rockefeller from carver and decoy collector Donal C. O'Brien, Jr. O'Brien worked in the Rockefeller family office and oversaw the growth of David and Peggy's decoy collection. He chose to gift them Bufflehead ducks as they were Peggy's favorite birds because she had no trouble spotting them from a distance due to the white spot on the drake. This meaningful pair resided in Peggy and David's kitchen at Ringing Point.

1039

PAIR OF OVERSIZED EIDERS

CAPTAIN PINKHAM (1861-1947), SEGUIN ISLAND, MAINE, 1898

22½ in. long (drake); 22½ in. long (hen) (2)

$6,000-8,000

PROVENANCE

Donal C. O'Brien, Jr., New Canaan, Connecticut, December 1985

LITERATURE

J. Barnitz *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* New York, 1988, vol. II, p. 292, no. 179 (illustrated in color, p. 293).

These monumental eiders were carved from the pine bowsprit of a schooner that foundered on Seguin Island during the storm of 1898.

1040

RED BREASTED MERGANSER

TAYLOR JOHNSON (1863-1929), POINT PLEASANT, NEW JERSEY, LAST QUARTER 19TH/FIRST QUARTER 20TH CENTURY

Mackey Collection stamped on underside; very rare high head pose
18½ in. long

$3,000-5,000

PROVENANCE
William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts, 20 October 1973, lot 81
(see Decoy Index for original cataloguing)

EXHIBITED
New York, New York, IBM Gallery of Arts and Sciences, *Collection of William J. Mackey, Jr., of Belford, New Jersey,* 29 August - 1 October 1966.

LITERATURE
W. J. Mackey, Jr., *American Bird Decoys,* New York, 1965, p. 117, pl. 100.

1041

RED-BREASTED MERGANSER HEN

ROCKPORT, MASSACHUSETTS, 1900-1920

wide-bodied with glass eyes and horsehair crest
18 in. long

$4,000-6,000

PROVENANCE
Steve Miller Collection
Sold, James D. Julia Gallery, Fairfield, Maine, 24 August 1985, lot 128

LITERATURE
S. and J. Delph, *New England Decoys,* Exton, Pennsylvania, 1981, pp. 100-101.
J. Barnitz *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* New York, 1988, vol. II, p. 295, no. 181 (illustrated in color, p. 294).

1042

HOLLOW-CARVED SLEEPING CANADA GOOSE

SAMUEL SOPER (1863-1943), BARNEGAT, NEW JERSEY, CIRCA 1930

Mackey Collection stamped on underside
22 in. long

$18,000-22,000

PROVENANCE
William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne, Hyannis, Massachusetts, 21 August 1973, lot 103 (see Decoy Index for original cataloguing)

EXHIBITED
New York, New York, IBM Gallery of Arts and Sciences, *Collection of William J Mackey Jr. of Belford, New Jersey,* 29 August - 1 October 1966.
Osaka, Japan, *United States Pavilion,* Japan World Exposition, 15 March - 13 September 1970.

LITERATURE
Q. Colio, *American Bird Decoys*, Ephrata, Pennsylvania, 1972, p. 35.
J. Barnitz *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* New York, 1988, vol. II, p. 296, no. 182 (illustrated in color, p. 297).

This graceful "sleeper" is a superb example of a Canada Goose decoy. Not many of Soper's decoys are left to be enjoyed and this one is truly a work of art with its graceful curved neck and elegant sleeping pose.

1043

RARE HOLLOW-CARVED CANADA GOOSE

CAPTAIN JESSE BIRDSALL (1852-1929), BARNEGAT, NEW JERSEY, LAST QUARTER 19TH CENTURY

underside inscribed *Captain Jesse Birdsall/ Barnegat N.J./ 1880-1900*
23 in. long

$8,000-10,000

PROVENANCE
William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts, 21 August 1973, lot 104 (see Decoy Index for original cataloguing)

LITERATURE
W.J. Mackey, Jr., *American Bird Decoys,* New York, 1965, p. 123, pl. 105.
J. Barnitz *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* New York, 1988, vol. II, p. 296, no. 183 (illustrated in color, p. 297).

Renowned folk art patron and decoy enthusiast Adele Earnest considered Birdsall geese to be the "epitome of folk art: the happy union of use and beauty; life and art" (J. Barnitz *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* New York, 1988, vol. II, p. 296). With its hollow construction and wide, flat bottom, this goose is a wonderful example of Birdsall's beautiful, high-quality and effective decoys.

1044

RARE CURLEW

ROBERT ANDREWS, SMITH ISLAND, VIRGINIA,
LAST QUARTER 19TH CENTURY

With incised *R* to underside
Mackey Collection stamped on underside
15½ in. long

$3,000-5,000

PROVENANCE
William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts,
21 August 1973, lot 147 (see Decoy Index for original cataloguing)

1045

YELLOWLEGS

GEORGE BOYD (1873-1941), SEABROOK,
NEW HAMPSHIRE, CIRCA 1910

Mackey Collection stamped on underside
10½ in. long

$6,000-8,000

PROVENANCE
William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts, 20 October
1973, lot 122 (see Decoy Index for original cataloguing)

LITERATURE
J. Barnitz *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* New York, 1988, vol. II, p. 300, no. 188 (illustrated in color, p. 300).

1046

WHISTLING SWAN

JOHN HAYNES WILLIAMS (1857-1937), CEDAR ISLAND, VIRGINIA, CIRCA 1910

Mackey Collection stamped on underside
25 in. long

$100,000-150,000

PROVENANCE
William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts, 21 August 1973, lot 201 (see Decoy Index for original cataloguing)

EXHIBITED
New York, New York, IBM Gallery of Arts and Sciences, *Collection of William J. Mackey, Jr. of Belford, New Jersey,* 29 August - 1 October 1966.

LITERATURE
W.J. Mackey, Jr., *American Bird Decoys,* New York, 1965, pp. 170-72, pl. 141.
Q. Colio, *American Decoys,* Ephrata, Pennsylvania, 1972, p. 45.
J. Barnitz *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* New York, 1988, vol. II, p. 299, no. 186 (illustrated in color, p. 299).

Old working swans are extremely rare. This swan by one of this country's premier makers has a rich and colorful history. Williams was considered a specialist in swan decoys, each of his birds created with a different pose to mimic the the movement of an actual flock of swans. With its long neck held high, this decoy is a true work of art capturing the grace and poise of the swan. Donal C. O'Brien, Jr., decoy collector, carver and advisor to the Rockefellers, felt that this swan was the rarest decoy in the collection.

1047

RED BREASTED MERGANSER DRAKE

AMOS WALLACE (1882-1968), SMALLS POINT, MAINE, EARLY 20TH CENTURY

with wrought-iron keel weight
20 in. long

$3,000-5,000

1048

EARLY RED-BREASTED MERGANSER HEN

MASSACHUSETTS, FIRST QUARTER 20TH CENTURY

with horsehair crest
18¼ in. long

$4,000-6,000

PROVENANCE
Thomas C. Marshall, Fairfield, Connecticut, December 1973

1049

EARLY MERGANSER HEN

IRA HUDSON (1876-1949), CHINCOTEAGUE, VIRGINIA,
FIRST QUARTER 20TH CENTURY

Mackey Collection stamped on underside
12½ in. long

$2,000-3,000

PROVENANCE
William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts, 17-18 July 1973, lot 113

This early merganser hen may be one of the Hudson decoys sold at a farm estate sale in Gargatha, Virginia, 8 May 1983 (see H. A Fleckenstein, Jr., "A Day at Gargatha," *Southern Decoys of Virginia and the Carolinas*, pp. 10-15).

1050

BLUEBILL DRAKE

ALBERT LAING (1811-1886), STRATFORD, CONNECTICUT, MID-19TH CENTURY

impressed *Laing* on underside under paint
14 in. long

$6,000-9,000

PROVENANCE
Thomas C. Marshall, Fairfield, Connecticut, December 1973

LITERATURE
J. Barnitz *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* New York, 1988, vol. II, p. 291, no. 175 (illustrated in color, p. 290).

1051

HUDSONIAN CURLEW

NATHAN F. COBB, JR. (1825-1905), COBB ISLAND, VIRGINIA, CIRCA 1880

Letter *N* carved on underside
12½ in. long

$30,000-50,000

PROVENANCE
Thomas C. Marshall, Fairfield, Connecticut, December 1973

LITERATURE
J. Barnitz *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* New York, 1988, vol. II, p. 300, no. 187 (illustrated in color, p. 300).

"If I could only acquire one decoy, it would be the Hudsonian Curlew," wrote Donal C. O'Brien, Jr., decoy collector, carver and advisor to David and Peggy Rockefeller, when asked which example from their collection was his favorite (email, 6 October 2010). A charming curlew, this decoy is a fine example of Cobb's work.

1052

EARLY YELLOWLEGS

MASSACHUSETTS, LAST QUARTER
19TH/ FIRST QUARTER 20TH CENTURY

Mackey Collection stamped on underside
12 in. long

$1,000-1,500

PROVENANCE
William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts,
21 August 1973, lot 88 (see Decoy Index for original cataloguing)

1053

KNOT

PROBABLY NATHAN F. COBB, JR. (1825-1905),
COBB ISLAND, VIRGINIA, LAST QUARTER
19TH CENTURY

Marked *W* on underside
8½ in. long

$2,500-3,500

PROVENANCE
Thomas C. Marshall, Fairfield, Connecticut, December 1973

1054

TWO GOLDEN PLOVERS

MASSACHUSETTS, FIRST QUARTER 20TH CENTURY

together on one base
Mackey Collection stamped on underside
11 in. long (larger); 10 in. long (smaller)

$3,000-5,000

PROVENANCE
William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts, 21 August 1973, lot 139 and lot 206

1055

BLACK-BELLIED PLOVER

A. ELMER CROWELL (1852-1951),
EAST HARWICH, MASSACHUSETTS,
LATE 19TH/ EARLY 20TH CENTURY

with carved wings
11 in. long

$40,000-60,000

PROVENANCE
Henry Channing Rivers, Northeast Harbor, Maine, May 1975

LITERATURE
J. Barnitz et al., *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* New York, 1988, vol. II, p. 301, no. 190 (illustrated in color, p. 301).

1056

YELLOWLEGS

A. ELMER CROWELL (1852-1951),
EAST HARWICH, MASSACHUSETTS,
LATE 19TH/EARLY 20TH CENTURY

with carved wings
11½ in. long

$20,000-30,000

PROVENANCE
Henry Channing Rivers, Northeast Harbor, Maine, May 1975

LITERATURE
J. Barnitz *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* New York, 1988, vol. II, p. 301, no. 189 (illustrated in color, p. 301).

1056

1057

HOLLOW CHALLENGE GRADE MALLARD HEN

MASON DECOY FACTORY (1896-1924), DETROIT, MICHIGAN, FIRST QUARTER 20TH CENTURY

Mackey Collection stamped on underside
16½ in. long

$2,500-3,500

PROVENANCE
William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne, Hyannis, Massachusetts, 20 October 1973, lot 4 (see Decoy Index for original cataloguing)

1058

GREATER YELLOWLEGS SLEEPER

AFTER MELVIN LAWRENCE GARDNER (1880-1930), REVERE, MASSACHUSETTS, MID-20TH CENTURY

9½ in. long

$300-500

PROVENANCE
Sold, Richard A. Bourne Co., Hyannis, Massachusetts, 21 August 1973, lot 287

1059

EARLY YELLOWLEGS

SOUTH SHORE, MASSACHUSETTS,
LAST QUARTER 19TH/ FIRST QUARTER 20TH CENTURY

11 in. long

$600-900

PROVENANCE
Thomas C. Marshall, Fairfield, Connecticut, December 1973

1060

EARLY CURLEW

EASTERN SHORE, VIRGINIA, LAST QUARTER 19TH CENTURY

carved raised wings and split tail
14 in. long

$3,000-4,000

PROVENANCE
Thomas C. Marshall, Fairfield, Connecticut, December 1973

1061

EIDER DRAKE

EBEN WEED EATON, DEER ISLE AREA,
COAST OF MAINE, MID-19TH CENTURY

stenciled under the tail *6*, along with the initials *E.W.E*
17¾ in. long

$75,000-125,000

PROVENANCE

Sold, James D. Julia Gallery, Fairfield, Maine, 25 August 1985, lot 592A

LITERATURE

J. Barnitz *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* New York, 1988, vol. II, p. 295, no. 180 (illustrated in color, p. 294).

This wonderful and very early eider drake from Deer Island, Maine is believed to have been made by Eben Weed Eaton (1838-1888). Mr. Eaton resided near Deer Island and Isle au Haut at a place known as Eben's Head, at the entrance to Duck Harbor. Eaton was a local fisherman, lobsterman and ship's carpenter. He was one of the first in the area to build lobster traps.

The bottom of the bird bears a stenciled numeral "6" and the initials "E.W.E." for the attributed maker's name. It is certain that there was a rig of at least ten of these birds produced as there are three decoys with stenciled numerals on the bottom, the largest number being "10".

Gene Kangas chronicles the history of "duck driving" an early method of "taking ducks" through the use of nets as recorded in George Lawrence Hosmer's 1886 book, *An Historical Sketch of the Town of Deer Isle, Maine.* (G. Kangas, "Duck Harbor 'Snakey Neck' Eiders," Decoy Magazine, January/ February 2018.) The unique construction and the unusual placement of screw eyes behind the head of these eiders support Kangas's theory that these works served not only as decoys but as floats to support the nets used to "take ducks".

For additional information on these unusual decoys, their maker, and how they were used in the rough Atlantic waters off the coast of Maine in and around the mid-19th century, please see the following references:

Hal Sorenson, *Decoy Collector's Guide,* 1965, p. 2.

William J. Mackey, Jr., *American Bird Decoys,* 1965, p. 243.

Adele Earnest, *The Art of the Decoy,* 1965, p. 117.

Quintina Colio, *American Decoys,* 1972, p. 29.

George Reiger, *Floaters and Stickups,* 1986, p. 22.

Gene and Linda Kangas, *Decoys,* 1992, p. 187.

By Frank Schmidt

1062

WHITE WINGED SCOTER

AUGUSTUS (GUS) AARON WILSON (1864-1950), SOUTH PORTLAND, MAINE, 1910-1920

Mackey Collection stamped on underside
17 in. long

$10,000-15,000

PROVENANCE

William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts, 21 August 1973, Lot 179 (see Decoy Index for original cataloguing)

LITERATURE

Q. Colio, *American Decoys,* Ephrata, Pennsylvania, 1972, pp. 30-31.
J. Barnitz *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* New York, 1988, vol. II, p. 292, no. 177 (illustrated in color, p. 293).

1063

WHITE-WINGED SCOTER

AUGUSTUS (GUS) AARON WILSON (1864-1950), SOUTH PORTLAND, MAINE, 1910-1920

Monhegan style
Mackey Collection stamped on underside
17 in. long

$6,000-9,000

PROVENANCE

William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts, 17 July 1973, lot 121 (see Decoy Index for original cataloguing)

LITERATURE

Q. Colio, *American Decoys,* Ephrata, Pennsylvania, 1972, pp. 30-31.
J. Barnitz *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* New York, 1988, vol. II, p. 292, no. 178 (illustrated in color, p. 293).

1064

YELLOWLEGS

CAPE MAY, NEW JERSEY, LAST QUARTER 19TH/
FIRST QUARTER 20TH CENTURY

12 in. long

$1,500-2,500

PROVENANCE
Thomas C. Marshall, Fairfield, Connecticut, December 1973

1065

HOLLOW BLACK DUCK IN SWIMMING POSE

ARTIST UNKNOWN, MERRYMEETING BAY,
MAINE, FIRST QUARTER 20TH CENTURY

Mackey Collection stamped on underside
18 in. long

$800-1,200

PROVENANCE
William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts,
17-18 July 1973, lot 88

1066

MERGANSER HEN

JAMES HALSTEAD BROWN (1890-1974), NOANK, CONNECTICUT, SECOND TO THIRD QUARTERS 20TH CENTURY

14 in. long

$1,500-2,500

PROVENANCE

Thomas C. Marshall, Fairfield, Connecticut, December 1973

1067

PINTAIL DRAKE

LLOYD JOHNSON (1910-1965), BAY HEAD, NEW JERSEY, 1959

Marked *Drake Pintail 1959 Lloyd Johnson, collected from Harry Johnson, PT. Pleasant, N. J.* on underside

18½ in. long

$2,000-3,000

PROVENANCE

Harry Johnson, Point Pleasant, New Jersey

Donal C. O'Brien, Jr., New Canaan, Connecticut, August 1976

1068

UNUSUAL PAIR OF HOLLOW RED-BREASTED MERGANSERS

NEW JERSEY, 1875-1900

with rectangular recessed ballast weights in the manner of Harry Shourds
Mackey Collection stamped on underside
14 in. long (hen); 14½ in. long (drake) (2)

$40,000-60,000

PROVENANCE
William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne, Hyannis, Massachusetts, 17 July 1973, lot 445 (see Decoy Index for original cataloguing)

LITERATURE
Q. Colio, *American Decoys*, Ephrata, Pennsylvania, 1972, p. 21.
J. Barnitz *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* New York, 1988, vol. II, p. 296, no. 184 (illustrated in color, p. 297).

While the carver of this unique pair of decoys remains a mystery, these mergansers, with their symmetrical crests and geometric painted patterns, are truly a work of art. This pair lived in a place of honor on the Rockefellers' dining room sideboard in their Ringing Point home. Carver, collector and advisor Donal C. O'Brien, Jr. felt that these mergansers were "the best of DR's decoys" (email dated 6 October 2010).

1069

CANVAS OVER WOOD SLAT FRAME CANADA GOOSE

JOSEPH W. LINCOLN (1859-1938), SOUTH HINGHAM-ACCORD AREA, MASSACHUSETTS, FIRST TO SECOND QUARTERS 19TH CENTURY

Mackey Collection stamped on underside
34 in. long

$800-1,200

PROVENANCE
William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne, Hyannis, Massachusetts, 21 August 1973, lot 102
(see Decoy Index for original cataloguing)

1070

MALLARD HEN

PETER PRINGLE (1870-1942), DUNNVILLE, ONTARIO, CANADA, SECOND QUARTER 20TH CENTURY

Mackey Collection stamped on underside
16½ in. long

$800-1,200

PROVENANCE
William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts, 17-18 July 1973, lot 103 (see Decoy Index for original cataloguing)

1071

TWO DECORATIVE LESSER YELLOWLEGS

A. ELMER CROWELL (1862-1952), EAST HARWICH, MASSACHUSETTS, CIRCA 1935

so-called "wing up" models; mounted on wooden bases each of which bears Crowell's rectangular stamp; *Mackey Collection* stamped on underside of each
7 in. long (each) (2)

$30,000-50,000

PROVENANCE
William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts, 21 August 1973, lot 285 (see Decoy Index for original cataloguing)
Donal C. O'Brien, Jr., New Canaan, Connecticut, 1976

LITERATURE
J. Barnitz *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* New York, 1988, vol. II, p. 304, no. 193 (illustrated in color, p. 304).

With delicate raised wings and finely detailed paint, the present Yellowlegs are wonderful examples of Crowell's decorative decoys. It is unusual to have a compiled pair of two decorative yellowlegs, making this example very rare. These two were likely made at the same time and may have been commissioned as a pair. When displayed side by side, the raised wings of these beautiful birds create a wonderful symmetry which further solidifies the likelihood that these birds were made to be displayed together. Both bear Crowell's rectangular stamp, which he used from circa 1927 until his death in 1952.

1072

EARLY SANDPIPER

JOE KING (1835-1913), MANAHAWKIN,
NEW JERSEY, LAST QUARTER 19TH CENTURY

Mackey Collection stamped on underside
8 in. long

$800-1,200

PROVENANCE
William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts,
17-18 July 1973, lot 144

1073

CURLEW

NEW GRETNA, NEW JERSEY, LAST QUARTER
19TH CENTURY/ FIRST QUARTER 20TH CENTURY

Mackey Collection stamped on underside
12½ in. long

$1,000-1,500

PROVENANCE
William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts,
17-18 July 1973, lot 58

1074

STANDING WOOD DUCK DRAKE

CHARLES E. (SHANG) WHEELER (1872-1949), STRATFORD, CONNECTICUT, DATED 1942

signed and dated on bottom *Chas. E. ("Shang") Wheeler/ 1942*
Mackey Collection stamped on underside
10 in. long

$20,000-30,000

PROVENANCE
William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts, 21 August 1973, lot 269
(see Decoy Index for original cataloguing)

LITERATURE
J. Barnitz *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* New York, 1988, vol. II, p. 303, no. 191 (illustrated in color, p. 303).

1075

WOOD DUCK DRAKE AND HEN

CHARLES E. (SHANG) WHEELER (1872-1949), STRATFORD, CONNECTICUT, CIRCA 1930

matched pair
14 in. long (drake); 13 in. long (hen)

$50,000-70,000

PROVENANCE
Thomas C. Marshall, Fairfield, Connecticut, December 1973

LITERATURE
A. Earnest, *The Art of the Decoy,* Exton, PA, 1965, p. 73, fig. 58.
J. Barnitz *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* New York, 1988, vol. II, p. 303, no. 192 (illustrated in color, p. 303).

(2) This pair of wood ducks as well as the standing drake (in previous lot) are excellent examples of Shang Wheeler's decorative carvings and complement his working decoys. Adele Earnest called these decorative decoys "the rarest of the rare."

1076

YELLOWLEGS

ARTIST UNKNOWN, CHINCOTEAGUE AREA, VIRGINIA, LAST QUARTER 19TH/ FIRST QUARTER 20TH CENTURY

12½ in. long
Mackey Collection stamped on underside

$5,000-6,000

PROVENANCE
William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts, 21 August 1973, lot 142

This unique Yellowlegs can be displayed two ways: as a feeder or standing straight up.

1077

VERY EARLY HOLLOW RED-BREASTED MERGANSER DRAKE

POSSIBLY BY NATE FRASER, NEW JERSEY, LAST QUARTER 19TH CENTURY

with inlet weight
17 in. long

$3,000-5,000

PROVENANCE
Thomas C. Marshall, Fairfield, Connecticut, December 1973

EXHIBITED
New York, New York, IBM Gallery of Arts and Sciences, *Collection of William J. Mackey Jr. of Belford, New Jersey,* 1966.

1078

EARLY RUDDY DUCK

CURRITUCK, NORTH CAROLINA, FIRST QUARTER 20TH CENTURY

8½ in. long
Mackey Collection stamped on underside

$3,000-5,000

PROVENANCE
William J. Mackey, Jr., Belford, New Jersey
Sold, Richard A. Bourne Co., Hyannis, Massachusetts, 20 October 1973, lot 247
(see Decoy Index for original cataloguing)

1079

RED-BREASTED MERGANSER HEN

PROBABLY BY IRA HUDSON (1873-1949), POSSIBLY PAINTED BY DELBERT OR NORMAN HUDSON, CHINCOTEAGUE, VIRGINIA, CIRCA 1910

15 in. long

$50,000-70,000

1080

RED-BREASTED MERGANSER DRAKE

PROBABLY BY DELBERT HUDSON, CHINCOTEAGUE, VIRGINIA, CIRCA 1910

slightly turned head, carved wooden crest, fluted tail
14½ in. long

$20,000-30,000

1081

LESSER CANADA GOOSE

DAVID "UMBRELLA" WATSON (1851-1938), CHINCOTEAGUE, VIRGINIA, CIRCA 1925

marked on bottom *Dr. Sawyer, Dentist & Physician/ Belle Harbor,/ Va.*
18 in. long

$3,000-5,000

PROVENANCE
Dr. Sawyer, Belle Harbor, Virginia
Donal C. O'Brien, Jr., New Canaan, Connecticut, May 1984

LITERATURE
J. Barnitz *et al., The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* New York, 1988, vol. II, p. 298, no. 185 (illustrated in color, p. 298).

1082

WHITE WING SCOTER DRAKE

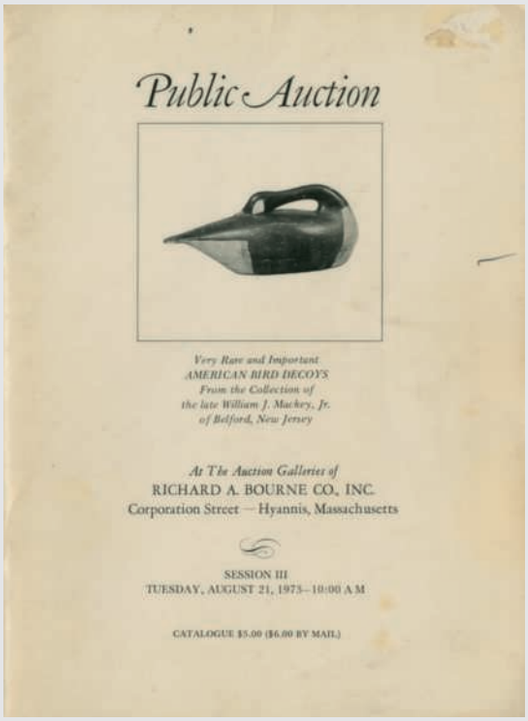
CHARLES E. (SHANG) WHEELER (1872-1949), STRATFORD, CONNECTICUT, CIRCA 1934

hollow carved, marked in chalk *Shang Wheeler/ 1934/ Milliken Rig* on bottom
16½ in. long

$5,000-7,000

PROVENANCE
Thomas C. Marshall, Fairfield, Connecticut, 1973

LITERATURE
J. Barnitz *et al.*, *The David and Peggy Rockefeller Collection: Art of the Western Hemisphere,* New York, 1988, vol. II, p. 269, no. 183 (illustrated in color, p. 290).



DECOYS IN THE PEGGY AND DAVID ROCKEFELLER COLLECTION FROM THE MACKEY COLLECTION: AS CATALOGUED BY RICHARD A. BORUNE CO. IN 1973

In 1973 the collection of William J. Mackey, Jr., one of the pioneering collectors of American duck and bird decoys, was sold in a series of single owner sales starting on July 17, 1973 at Richard A. Borune Co., Inc. During this remarkable series of sales held in Hyannis, Massachusetts, David Rockefeller purchased at least 23 of his numerous decoys. 16 of these purchases were illustrated in the original catalogues and the remaining listed without photographs. Scholarship and knowledge in this unique field has evolved over the past 45 years, but the seminal collecting of Mackey continues to influence decoy collectors today.

1040 | RED BREASTED MERGANSER

* 81. UNUSUAL SWIMMING RED-BREASTED MERGANSER DECOY. By Taylor Johnson, Bay Head, New Jersey (1863-1929). This is the bird shown in Mackey Pl. 100 and described by Mr. Mackey as being a more imaginative product than usual for this maker. Condition: excellent used condition with fine original paint, worn in a few areas, head has been broken at the base of the neck and cleanly repaired, generally an excellent decoy. *[Illustrated]*

1042 | HOLLOW-CARVED SLEEPING CANADA GOOSE

103. EXTREMELY RARE HOLLOW-CARVED SLEEPING CANADA GOOSE DECOY. By Sam Soper of Barnegat Bay, New Jersey (1875-1942). This is the mate to the watch gander shown in Mackey Pl. 104, and Mr. Mackey frequently showed it with this decoy. It is one of a number of birds which were selected from the Mackey Collection by the United States State Department for exhibition at the World's Fair in Osaka, Japan in 1970. Condition: chipped on lower right side, otherwise structurally excellent, retains fine original paint with little flaking. *[Illustrated]*

1043 | RARE HOLLOW-CARVED CANADA GOOSE

* 104. EXTREMELY RARE HOLLOW-CARVED CANADA GOOSE. Circa 1880-1900. By Captain Jess Birdsall, Barnegat, New Jersey. This is the decoy shown in Machey Pl. 105. Mr. Mackey considers such geese by Captain Birdsall to be very rare. Condition: outstanding with original paint, very well preserved. *[Illustrated]*

1044 | **RARE CURLEW**

147. RARE COBB ISLAND CURLEW. With unidentified "R" signature under tail. Condition: excellent used condition, original paint well preserved. *[Illustrated]*

1045 | **YELLOWLEGS**

121. OUTSTANDING AND VERY RARE PREENING LESSER YELLOWLEGS DECOY. From Virginia, with incised wing outline. Condition: superb, original, almost unused. *[Illustrated]*

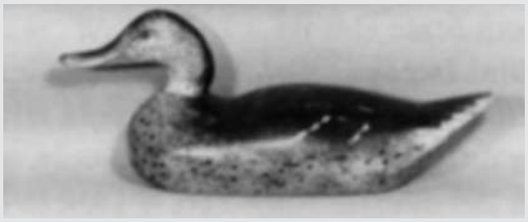
1046 | **WHISTLING SWAN**

* 201. EXTREMELY RARE WHISTLING SWAN DECOY. By John Williams, Cedar Island, North Carolina (1857-1937). This rare and unique decoy is painted gray as a cygnet or young swan. This is the swan illustrated in Mackey Pl. 141 back. This bird and its companion are described on pages 170-172 in *American Bird Decoys*. Condition: retains the original gray paint, body block has age split. *[Illustrated]*

1052 | **EARLY YELLOWLEGS**

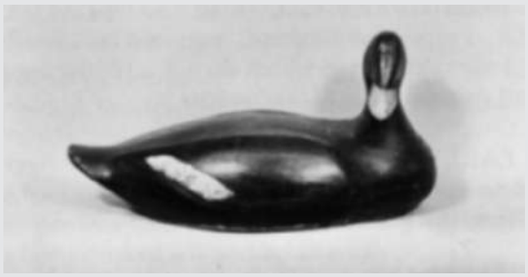
88. EARLY YELLOWLEGS DECOY. A very fine decoy. Condition: lightly hit by shot on right side, excellent original paint, bill worn at end, head is loose but not broken. *[Illustrated]*

1057 | **HOLLOW CHALLENGE GRADE MALLARD HEN**



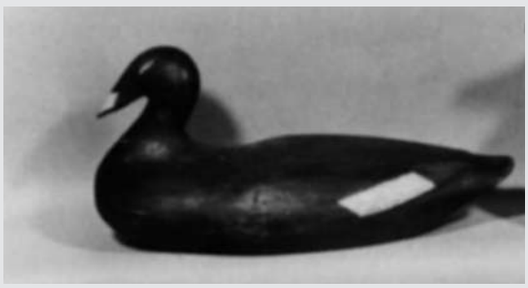
3. MASON SCAUP DECOY. CHALLENGE GRADE. Condition: bird has been used but retains all its original paint with little wear, right glass eye missing. *[Illustrated]*

1062 | **WHITE WINGED SCOTER**



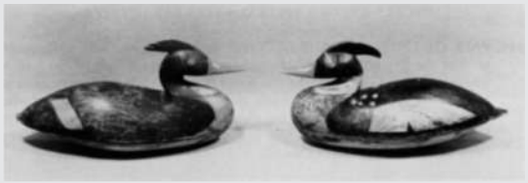
179. RARE AND EXCELLENT WHITE-WINGED SCOTER DECOY. Used in a rig from Monhegan Island, Maine. Inletted head, excellent carved wing details. Condition: outstanding original condition, appears almost unused. *[Illustrated]*

1063 | **WHITE-WINGED SCOTER**



121. SCOTER DECOY. From Maine, with inletted head. Very similar to Mackey Pl. 72. Condition: excellent used condition. *[Illustrated]*

1068 | **UNUSUAL PAIR OF HOLLOW RED-BREASTED MERGANSERS**



445. A SUPERB PAIR OF VERY EARLY HOLLOW-CARVED SOUTH JERSEY RED-BREASTED MERGANSERS. Hen and drake, by an unknown maker, circa 1880. This outstanding pair of birds is a truly exceptional example of the American decoy as folk art. Condition: fortunately, their condition is comparable to the skill and artistry of the carver. They retain much of their original paint and coloring. One can fine little, if any, fault with their condition. The top of the hen has separated somewhat from the bottom part and needs to be refastened. There is also an age split down her back which apparently was filled many years ago. *[Illustrated]*

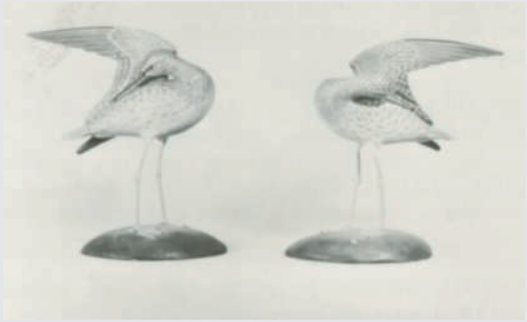
1069 | **CANVAS OVER WOOD SLAT FRAME CANADA GOOSE**

102. RARE CANVAS-COVERED SLAT CANADA GOOSE. By Joseph W. Lincoln, Accord, Massachusetts (1859-1938). Condition: superb condition, apparently unused. *[Illustrated]*

1070 | **MALLARD HEN**

103. GADWALL HEN. By Ken Anger, carved wing details, an early Anger decoy. Condition: good, some lifting of paint and one large chip of paint off on back, chip out of tail, has been retouched in many areas. *[Illustrated]*

1071 | **TWO DECORATIVE LESSER YELLOWLEGS**



DECOYS BY A. ELMER CROWELL

285. EXTREMELY RARE PAIR OF MATCHED LIFE-SIZED PREENING YELLOWLEGS. By A. Elmer Crowell, East Harwich, Massachusetts (1862-1952). Mounted as mantel birds, each marked with the rectangular stamp. This is the only matched pair known to us. Condition: about mint. *[Illustrated]*

1074 | **STANDING WOOD DUCK DRAKE**

269. EXTREMELY RARE LIFE-SIZED STANDING WOOD DUCK. Mounted on a piece of pine bark. By Charles E. ("Shang") Wheeler, Stratford, Connecticut (1872-1949), signed on the bottom and dated 1942. Condition: mint. *[Illustrated]*

1078 | **EARLY RUDDY DUCK**

247. VERY EARLY PRIMITIVE VIRGINIA RUDDY DUCK DECOY. With very short bill. Condition: traces of original paint remain, though mostly worn down to original wood, bill has probably been shortened after being damaged, hit on left side by shot. This nonetheless remains a very early, charming and desirable decoy. *[Illustrated]*

*The following lots were purchased from the Mackey Collection sales but were not illustrated in the catalogues: 1049, 1054, 1058, 1065, 1072, 1073, 1076.

1083

PUCARA POTTERY

A FIGURE OF A BULL, MID-20TH CENTURY

slipped terracotta
8¼ in. (21 cm.) high, 9 in. (23 cm.) wide, 3 in. (7.5 cm.) deep

$2,000-3,000

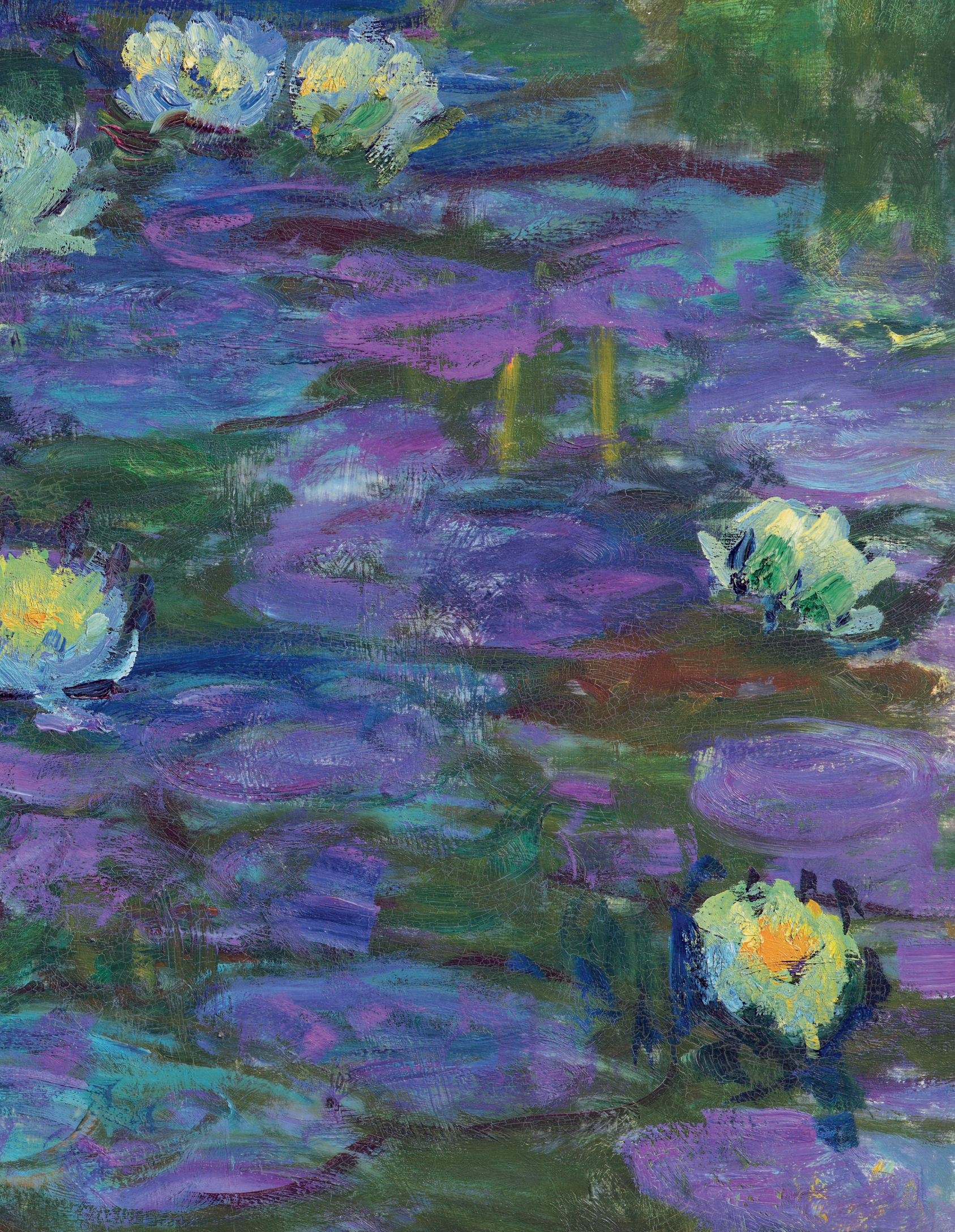
1084

PUCARA POTTERY

A FIGURE OF A BULL, MID-20TH CENTURY

slipped terracotta
12⅛ in. (31 cm.) high, 15¾ in. (40 cm.) wide, 4¾ in. (12 cm.) deep

$2,000-3,000



ALSO AT AUCTION

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

VOLUME I

19TH & 20TH CENTURY ART

EVENING SALE

TUESDAY 8 MAY 2018

AUCTION

Tuesday 8 May 2018 at 7.00 pm (lots 1–44)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16718.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
Sunday	6 May	1.00 pm – 4.00 pm
Monday	7 May	11.00 am – 4.00 pm
Tuesday	8 May	10.00 am – 12.00 pm

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CHRISTIE'S

ALSO AT AUCTION

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

VOLUME II

ENGLISH AND EUROPEAN FURNITURE,
CERAMICS AND DECORATIONS
PART I

WEDNESDAY 9 MAY 2018

AUCTION

Wednesday 9 May 2018 at 10.00 am (lots 101–353)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16719.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
Sunday	6 May	1.00 pm – 4.00 pm
Monday	7 May	11.00 am – 4.00 pm

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THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

VOLUME III

ART OF THE AMERICAS
EVENING SALE

WEDNESDAY 9 MAY 2018

AUCTION

Wednesday 9 May 2018 at 7.00 pm (lots 401–441)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16720.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
Sunday	6 May	1.00 pm – 4.00 pm
Monday	7 May	11.00 am – 4.00 pm
Tuesday	8 May	10.00 am – 12.00 pm

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THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

VOLUME IV

FINE ART
DAY SALE

THURSDAY 10 MAY 2018

AUCTION

Thursday 10 May 2018 at 10.00 am (lots 501–589)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16721.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
Sunday	6 May	1.00 pm – 4.00 pm
Monday	7 May	11.00 am – 4.00 pm

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CHRISTIE'S

ALSO AT AUCTION

R

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

VOLUME V

ENGLISH AND EUROPEAN FURNITURE,
CERAMICS AND DECORATIONS
PART II

THURSDAY 10 MAY 2018

AUCTION

Thursday 10 May 2018 at approximately 12.30 pm (lots 601–882)
20 Rockefeller Plaza, New York, NY 10020

Sale number 16722.

VIEWING

Saturday	28 April	11.00 am – 4.00 pm
Sunday	29 April	1.00 pm – 4.00 pm
Monday	30 April	11.00 am – 4.00 pm
Tuesday	1 May	11.00 am – 4.00 pm
Wednesday	2 May	11.00 am – 4.00 pm
Thursday	3 May	11.00 am – 4.00 pm
Friday	4 May	11.00 am – 4.00 pm
Saturday	5 May	11.00 am – 4.00 pm
Sunday	6 May	1.00 pm – 4.00 pm
Monday	7 May	11.00 am – 4.00 pm

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CHRISTIE'S

ONLINE AUCTION: FREQUENTLY ASKED QUESTIONS

1. HOW DO I REGISTER FOR THE ONLINE AUCTION?

i. Visit www.christies.com/rockefelleronline
ii. Click the "Click here to register for the auction" button to either "Sign In" to your existing My Christie's account or "Join Now" to create a new login. Please note that even if you have an account with Christie's, you may still need to create a My Christie's login.
iii. Choose your account from the drop-down menu; enter your billing and shipping information and credit card details.
iv. You will have an opportunity to change these details when you check out and your credit card will not be automatically charged. You are now ready to bid.

2. HOW DO I BID?

Bidding on all lots in the **Collection of Peggy and David Rockefeller Online** auction will open on **Tuesday, May 1st** at 10am EST. Once you have registered, go to your desired lot's page and click either the "Next Bid" or "Max Bid" button.
If you submit a Max Bid, Christie's will automatically execute your bid in response to competing bids using the lowest possible winning amount up to and including your maximum value.

Bidding will close as per the below session schedule:

Wednesday, May 9th starting at 10:00 am EST
Jewels
Lighting
Birds, Bugs and Beasts
Porcelain and Serviceware

Thursday, May 10th starting at 10am EST
Japanese and Korean Art
Dining

Friday, May 11th starting at 10am EST
At Home – Town
At Home – Country

3. HOW WILL I KNOW IF I HAVE BEEN OUTBID?

You will receive email notifications to confirm your bids, as well as to let you know if you have been outbid. A link will be provided to return to the lot page if you choose to submit another bid.

4. HOW DO I FIND OUT MORE ABOUT THE WORKS THAT INTEREST ME?

A detailed description of every work in the auction is available online, along with high-resolution images and condition reports. Works can be viewed in person upon request. To schedule an appointment to view property in person please contact rockefeller@christies.com or +1 212 636 2000.

5. WHAT IS THE FINAL COST OF MY PURCHASE?

For your convenience, all costs associated with each lot are available to you before you bid. Simply click the "Estimated Cost Calculator" link on any lot page, and the total will include estimated shipping, sales tax, VAT, duties and any additional fees. All applicable costs will appear again at the point of online checkout.

6. IF I WIN, WHAT HAPPENS NEXT?

At the close of the online auction, you will receive an email notification summarizing your successful purchase(s). The email will include a direct link to the online checkout page to complete your purchase. The online checkout screen will guide you through your payment, shipping, or collection options and can be completed immediately upon notification of your successful bid.

7. HOW DO I BRING MY PURCHASE HOME?

At the point of online checkout you can select from options to either ship or collect your purchase(s). Most items ship within 5–7 business days of payment clearance. You will receive an email with a tracking number upon confirmation of the delivery information.
Pick-up for this online sale will not be available from Rockefeller Plaza. If you choose to pick up your items our PostSale service team will contact you to schedule the collection at the property location.

8. WHAT IF I HAVE ANY OTHER QUESTIONS?

If you have any questions or require assistance, you can reach us at +1 212 636 2000 (Monday–Friday, 8am–6pm EST) or Rockefeller@christies.com

ALSO AT AUCTION

THE COLLECTION OF PEGGY AND DAVID
ROCKEFELLER

ONLINE SALES

BIDDING OPENS 1 MAY 2018

www.christies.com/rockefelleronline

SESSION I	Jewels
SESSION II	Lighting
SESSION III	Birds, Bugs, and Beasts Porcelain and Serviceware
SESSION IV	Japanese and Korean Art
SESSION V	Dining
SESSION VI	At Home – Town
SESSION VII	At Home – Country

ENQUIRIES

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CHRISTIE'S

ALSO AT AUCTION

THE COLLECTION OF PEGGY AND DAVID

ROCKEFELLER

MAGNIFICENT JEWELS

TUESDAY 12 JUNE 2018

AUCTION

Tuesday 12 June 2018
20 Rockefeller Plaza, New York, NY 10020

Sale number 16331.

VIEWING

Friday	8 June	10.00 am – 6.00 pm
Saturday	9 June	10.00 am – 6.00 pm
Sunday	10 June	1.00 pm – 6.00 pm
Monday	11 June	10.00 am – 5.00 pm

ENQUIRIES

Daphne Lingon
dlingon@christies.com
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CHRISTIE'S

HOW DO I GET STARTED?

All objects in this catalogue will be on view at Christie's 20 Rockefeller Plaza on the dates and times listed at the front of the catalogue. This auction consists of lots from multiple categories. If you would like more information about specific lots, please contact one of our specialists listed below by phone or email.

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Maxwell Murphy, African & Oceanic Art and Antiquities
+1 212 636 2245

Elise Rise, Books & Manuscripts
+1 212 636 2662

Kristina Yang, Japanese & Korean Works of Art
+1 212 636 2670

05/03/2018

HOW DO I BID IN THE AUCTION?

CLIENT SERVICES
REGISTRATION AND BIDDING
+1 212 636 2437

HOW TO REGISTER:

You must be registered to bid to participate in this auction. The most efficient way to register is to do so ahead of the sale day. You may do this in person during the viewing by visiting our registration desk or by contacting our Client Services team.

Any new bidder must provide proof of identity, proof of address and bank details (i.e bank statement, canceled check, etc.) at the time of registration. A business may be asked to provide a copy of their resale certificate.

For last minute registration, please arrive at the registration desk at least 30 minutes ahead of the auction.

WAYS TO BID IN THE AUCTION:

In Person: Check-in at the registration desk to receive your paddle on the day of the auction.

If you cannot attend the sale in person, you may also bid in the following ways:

By Telephone: Register with our Client Services team or with our specialists up until the morning of the sale. You will be contacted during the sale by one of our staff who will, at your instruction, place bids on your behalf.

Online: You may register and bid in real time or follow the sale on the internet through Christie's Live, our online bidding platform available on Christies.com.

Written Bids: Register and leave a written bid using the form at the back of the catalogue or by calling our Client Services team or a specialist.

HOW DO I WATCH THE AUCTION ONLINE?

If you cannot attend the sale in person, you may follow the sale live on christies.com. If you need assistance, please contact Christie's Client Service via +1 212 636 2000.

IF YOU ARE THE SUCCESSFUL BUYER...

Our team of experienced staff will guide you through a simple and seamless buying experience, from payment to delivery of your purchases anywhere around the world.

Immediately after the auction, you will receive the following via e-mail:

- An invoice (the hammer price plus the buyer's premium as well as any applicable taxes).
- Collection and storage information, including the location of your property and date of availability.
- Details on how to pay (payment is due within seven days after the auction).
- Shipping information.

POST SALE SERVICES COORDINATOR FOR THIS AUCTION:
Grace Rago
+1 212 636 2650
Fax +1 212 636 4939
PostSaleUS@christies.com

For auction results visit www.christies.com or call our Client Services team at +1 212 636 2000.

American Art

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CATALOGUE IMAGE SOURCE

p. 232: Richard A. Bourne Co., Inc, *Very Rare and Important American Bird Decoys From the Collection of the Late William J. Mackey, Jr. of Belford, New Jersey* (Hyannis, Massachusetts, 21 August 1973).

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pp 55, 256

CONDITIONS OF SALE · BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (∆ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(*f*).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at **+1 212-636-2490**.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at **+1 212-636-2490**.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) **Phone Bids**
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) **Internet Bids on Christie's LIVE™**
For certain auctions we will accept bids over the Internet. Please visit **www.christies.com/livebidding** and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on **www.christies.com**.

(c) **Written Bids**
You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders;

(c) internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and

(d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US$250,000, 20% on that part of the **hammer price** over US$250,000 and up to and including US$4,000,000, and 12.5% of that part of the **hammer price** above US$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price,** the **buyer's premium,** and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a Heading of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO…" in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

(i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.

(ii) Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of $50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

(iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US$7,500 per buyer per year at our Post-Sale Services only

(iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.

(v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
(f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

(a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
  (i) charge you storage fees while the **lot** is still at our saleroom; or
  (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
(b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at **www.christies.com/shipping** or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at **www.christies.com/shipping** or contact us at ArtTransportNY@christies.com.
(b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
(c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.
(d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
(f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
(g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
  (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at **www.christies.com**.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:
  (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
  (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
  (iii) a work for a particular origin source if the **lot** is described in the Heading as being of that origin or source; or
  (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.
buyer's premium: the charge the buyer pays us along with the **hammer price**.
catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.
Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.
condition: the physical condition of a **lot**.
due date: has the meaning given to it paragraph F1(a).
estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.
hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.
Heading: has the meaning given to it in paragraph E2.
lot: an item to be offered at auction (or two or more items to be offered at auction as a group).
other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.
purchase price: has the meaning given to it in paragraph F1(a).
provenance: the ownership history of a **lot**.
qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.
reserve: the confidential amount below which we will not sell a **lot**.
saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.
UPPER CASE type: means having all capital letters.
warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

13/03/2018

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

°
Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

♦
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

~
Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

∆
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

■
See Storage and Collection pages in the catalogue.

Ψ
Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

∆ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol ∆ next to its lot number.

° Minimum Price Guarantees

Unless otherwise indicated next to a lot in this catalogue, Christie's has a direct financial interest in the outcome of all lots consigned in this sale. This will be where Christie's has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum price guarantee.

° ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ° ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.
★"Attributed to …"
In Christie's qualified opinion probably a work by the artist in whole or in part.
★"Studio of …"/ "Workshop of …"
In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
★"Circle of …"
In Christie's qualified opinion a work of the period of the artist and showing his influence.
★"Follower of …"
In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.
★"Manner of …"
In Christie's qualified opinion a work executed in the artist's style but of a later date.
★"After …"
In Christie's qualified opinion a copy (of any date) of a work of the artist.
"Signed …"/"Dated …"/
"Inscribed …"
In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.
"With signature …"/ "With date …"/
"With inscription …"
In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

★This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.These will vary by department.

05/03/18

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Redstone Post-Sale Facility in Long Island City at 5pm beginning May 7. These lots will be available for collection at Redstone on the following Monday. All other lots will be kept at Christie's Rockefeller for 30 days following the sale, after which they will be transferred to Redstone and available for collection after 2 business days. Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday- Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	$100	$50
Storage per day	$10	$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. **Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.**		

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS

Christie's Rockefeller Center
20 Rockefeller Plaza,
New York, NY 10020
+1 212 636 2000
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 am to 5.00 pm
Monday-Friday except Public Holidays

Christie's Redstone Post-Sale
32-23 48th Avenue
Long Island City, NY 11101
+1 212 974 4500
Main Entrance on 48th Avenue
Receiving/Shipping Entrance on 48th Avenue
Hours: 9.30 am to 5.00 pm
Monday-Friday except Public Holidays

19/08/16 PDR

WRITTEN BIDS FORM
CHRISTIE'S NEW YORK

THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

THURSDAY 10 MAY 2018
AT APPROXIMATELY 7.00 PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: SENIOR
SALE NUMBER: 16723

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US$100 to US$2,000	by US$100s
US$2,000 to US$3,000	by US$200s
US$3,000 to US$5,000	by US$200, 500, 800
(e.g. US$4,200, 4,500, 4,800)	
US$5,000 to US$10,000	by US$500s
US$10,000 to US$20,000	by US$1,000s
US$20,000 to US$30,000	by US$2,000s
US$30,000 to US$50,000	by US$2,000, 5,000, 8,000
(e.g. US$32,000, 35,000, 38,000)	
US$50,000 to US$100,000	by US$5,000s
US$100,000 to US$200,000	by US$10,000s
Above US$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US$250,000, 20% on any amount over US$250,000 up to and including US$4,000,000 and 12.5% of the amount above US$4,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

Written bids must be received at least 24 hours before the auction begins.

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